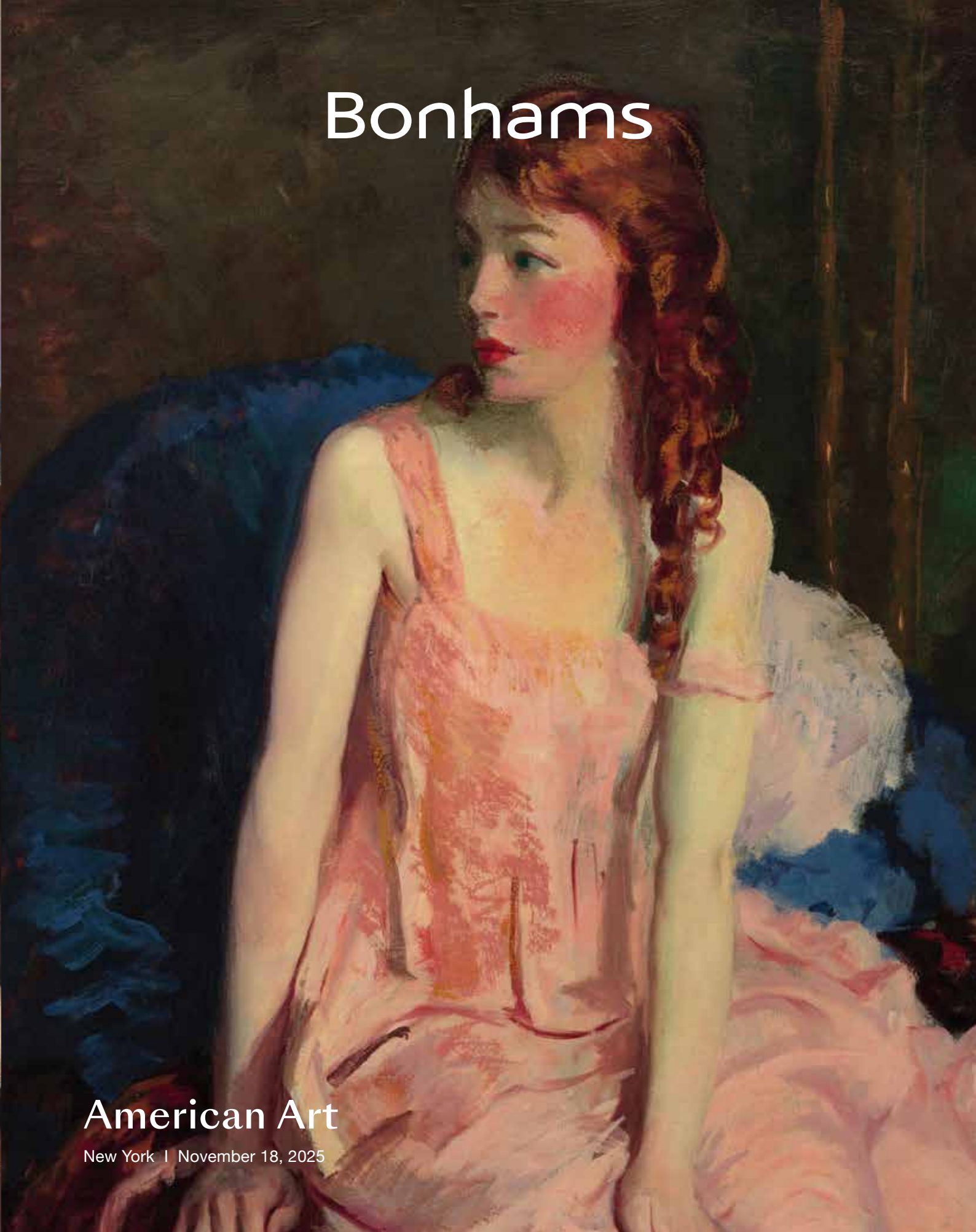




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New York | November 18, 2025





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SALE NUMBER

30701
Lots 1 - 90

ILLUSTRATIONS

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PREVIEW

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Thursday, November 13, 10am-5pm
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INCLUDING

Property from the Estate of
Linda L. Bean: Lots 72-74

Property from the Estate of
Jay and Mary Jayne Jones: Lots 18-29

Property from the Collection of
Norm and Dorothy Lien,
Carmichael, California: Lots 42-43

Property from the Collection of
The Los Angeles Athletic Club: Lots 70-71

Property from the Family of
Arthur Murray: Lots 33-35

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San Francisco

PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

1

WOLF KAHN (1927-2020)

In Friendship Cove

signed 'W Kahn' (lower left) and inscribed with artist's inventory number '#32 1989'
and inscribed with title (on the stretcher) and inscribed with artist's inventory number
again (on the reverse)

oil on canvas

42 x 52 in. (106.7 x 132.1 cm.)

Painted in 1989.

\$60,000 - 80,000

Provenance

Grace Borgenicht Gallery, Inc., New York.

Acquired by the present owner from the above, June 4, 1992.

This work will be included in the Wolf Kahn Foundation's *Catalogue Raisonné Project*
of the artist's work and is accompanied by a letter of acceptance issued by the Wolf
Kahn Foundation.



1



2

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

2

WOLF KAHN (1927-2020)

White House in the Corner

signed 'W Kahn' (lower left) and inscribed with artist's inventory number '#2009/32' and inscribed with title (on the stretcher) and inscribed with artist's inventory number '#2008/32' (on the reverse)

oil on canvas

28 x 28 in. (71.1 x 71.1 cm.)

Painted in 2009.

\$30,000 - 50,000

Provenance

Jerald Melberg Gallery, Inc., Charlotte, North Carolina, by November 2009.
Acquired by the present owner from the above, September 27, 2013.

This work will be included in the Wolf Kahn Foundation's *Catalogue Raisonné Project* of the artist's work and is accompanied by a letter of acceptance issued by the Wolf Kahn Foundation.



3

PROPERTY FROM A PRIVATE COLLECTION

3

WOLF KAHN (1927-2020)

MacArthurs Field

signed 'W Kahn' (lower right) and inscribed with title (on the stretcher) and inscribed with artist's inventory number '#84 1977,' inscribed indistinctly and numbered '76-77' (on the reverse)

oil on canvas

18 x 22 1/8 in. (45.7 x 56.2 cm.)

Painted in 1977.

\$15,000 - 25,000

Provenance

Kornbluth Gallery, Fair Lawn, New Jersey.

Private collection, New York, acquired from the above, *circa* 1977-80.

Sale, Bonhams, New York, May 26, 2022, lot 4, sold by the above.

Acquired by the present owner at the above sale.

This work will be included in the Wolf Kahn Foundation's *Catalogue Raisonné Project* of the artist's work and is accompanied by a letter of acceptance issued by the Wolf Kahn Foundation.

PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM

4

GEORGE RODRIGUE (1944-2013)

My Life is on the Wall for All to See

signed 'Rodrigue' (lower left)

oil on canvas

14 1/8 x 11 in. (35.9 x 27.9 cm.)

Painted in 1996.

\$40,000 - 60,000

Provenance

The Rodrigue Gallery of New Orleans, Inc.

Acquired by the present owner from the above, October 2, 1997.

This lot is accompanied by a signed copy of the book *Blue Dog* by George Rodrigue and Lawrence S. Freundlich first published in 1994.

George Rodrigue's *My Life is on the Wall for All to See* is an exceptional example from the artist's iconic *Blue Dog* series and is representative of Rodrigue's distinctive voice in late twentieth-century American Art. Rodrigue was born in New Iberia, Louisiana in 1944 within the cultural world of the Cajuns. At age nine, he contracted Polio and spent his childhood years confined to his bed. It was during these formative years that he directed his energies toward drawing and painting and eventually went on to study art at the University of Louisiana at Lafayette and the Art Center College of Design in Pasadena. He returned to Louisiana in the late 1960s determined to record the people, customs, and landscapes of his Cajun heritage through a modern Southern lens. With this artistic mission in mind, Rodrigue's early work is defined by dark backgrounds and flattened forms that translate motifs of regional memory, such as sprawling oak trees and glowing figures, that reflect both the intimacy and the isolation of rural Louisiana.

Rodrigue's artistic breakthrough came when he was asked to illustrate the forty short stories by Chris Segura for his 1984 book, *Bayou*, which has been described as a collection of "Folk yarns brimming with 'gumbo, voodoo, mystery, and ghosts.'" (G. Danto, M. Lewis, *The Art of George Rodrigue*, New York, 2003, p. 30). To illustrate the tale of the *loup-garou*, a werewolf-like creature from Cajun folklore, Rodrigue conceived what would become his *Blue Dog* motif rendered in shades of blue and gray with wide, bright eyes. For his model, Rodrigue turned to his late terrier mut, Tiffany, who haunted his memory. In the creation of his first image of the *Blue Dog*, Rodrigue reflected, "I was utterly unconscious that she had somehow found a place to live within the

world of my imagination, no matter how bizarre a metamorphosis my imagination had wrought for her...In that first painting, there she was, stuck like a label right on the surface, refusing to be dragged back into a landscape or melt into the ghostly past. She was bursting out, and I was determined to heed her, but fearful of surrendering to her influence." (as quoted in G. Rodrigue, L.S. Freundlich, *Blue Dog*, New York, 1994, n.p.) Although Rodrigue's *Blue Dog* originated as a ghostly figure rooted in Cajun folklore, it quickly transcended into an image that would define his mature style and solidify his reputation.

By the 1990s, the *Blue Dog* quickly evolved into a complex visual archetype that Rodrigue would reimagine into countless variations and situate in humorous, commercial, political, educational, and philosophical scenarios among many others. *My Life is on the Wall for All to See* is prototypical of Rodrigue's body of work where his *Blue Dog* is displaced into an abstract environment—in the case of the present work, against a blazing red background patterned in black and purple designs. In these works, the viewer is confronted directly with *Blue Dog*'s unflinching stare and is invited to participate in a meditative study on Rodrigue's unique flat style, color pallet, and emotional tone. Throughout the entirety of his *Blue Dog* series, the *Blue Dog* became a cipher for the artist that he could explore identity, mortality, and emotion. For Rodrigue, "The Blue Dog never changes position, never changes color, but it changes in meaning every time I paint it." (as quoted in G. Rodrigue, *Blue Dog Man*, New York, 1999, p. 17) At its core, Rodrigue's *Blue Dog* is the constant amid an ever culturally shifting world and through its piercing, expressionless face and luminous palette, served as a vessel of projection for the artist.



PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

5

WILL BARNET (1911-2012)

Midnight

signed and dated '© Will Barnet 1983-84' (lower left) and dated again twice, inscribed with title and signed again (on the stretcher)

oil on canvas

48 3/8 x 29 1/8 in. (122.9 x 74 cm.)

Painted in 1983-84.

\$40,000 - 60,000

Provenance

[With] Kennedy Galleries, Inc., New York.

[With] Babcock Galleries, New York.

Harmon-Meek Gallery, Naples, Florida, consigned from the artist, by March 2011.

Private collection, Naples, Florida and New Hartford, New York, acquired from the above, March 2011.

By descent to the present owner from the above, 2022.

Exhibited

New York, Kennedy Galleries, Inc., *Will Barnet at Kennedy Galleries*, October 9-27, 1984, n.p., no. 2, illustrated.

Naples, Florida, Harmon-Meek Gallery, *Will Barnet: A Celebration of the Artist's 100th Birthday*, March 13-31, 2011.

Literature

John Szoke Editions, *Will Barnet: Catalogue Raisonné, 1931-2005, Etchings, Lithographs, Woodcuts, Serigraphs*, New York, 2008, pp. 72, 87, 90, no. 184, illustrated. (etching and aquatint on white German etching wove paper based on the present work)

By the 1980s, Will Barnet had matured into a painter of serenity and symbolic depth, turning his attention to figurative works that blended realism with principles of abstraction. Most importantly, Barnet revisited the human figure—particularly exploring representations of women and children and their relationship to domestic interiors—but with a contemplative stillness that transcended the everyday. *Midnight* exemplifies this period best, as Barnet portrays in poetic fashion a mother holding a sleeping baby with a loyal dog by her side by a large window looking out onto a gray, monochromatic landscape. The scene is characterized by a profound sense of solitude and reflection in its simplified shapes, muted color harmonies, and dreamlike atmosphere. *Midnight* reveals Barnet's mastery of composition and his ability to convey psychological and spiritual resonance through minimal means. While his earlier works showed his experimentation with pure abstraction, Barnet's work of the 1980s, such as *Midnight*, reflects his eloquent reconciliation between abstraction and representation that defined his celebrated mature style.



PROPERTY FROM A PRIVATE COLLECTION, NORTH CAROLINA

6^W

ERNIE BARNES (1938-2009)

Oh Happy Day

signed 'Ernie Barnes' (lower right)

acrylic on cork mounted on Masonite

36 3/8 x 59 7/8 in. (92.2 x 152.1 cm.)

Painted in 1966.

\$120,000 - 180,000

Provenance

Gift to the present owner from the artist, 1967.

Literature

B.A. Lacy, "People wondered if Durham's Ernie Barnes would be an athlete or an artist. He was both," *The News & Observer*, Raleigh, North Carolina, July 1, 2018, online.

This work will be included in the forthcoming *Ernie Barnes Catalogue Raisonné*. We would like to thank Luz Rodriguez for her assistance in cataloguing this work. The copyright to this painting is reserved by © Ernie Barnes.

Ernie Barnes' *Oh Happy Day* (1966) stands as a seminal work in the artist's *oeuvre*, not merely for its evocative aesthetic, but for its profound resonance with the Civil Rights Movement and its historic place at the genesis of Barnes' career. Painted during a time of immense social upheaval and hope, the piece exemplifies his signature style – elongated figures in kinetic, emotionally charged motion – imbued here with symbolic weight that transcends mere portraiture.

The painting depicts three singers, each rendered with expressive grace, their mouths open in jubilant harmony. More than individuals, they personify pivotal triumphs in the struggle for racial equality. The first figure represents the Supreme Court's 1954 decision in *Brown v. Board of Education*, a landmark ruling that dismantled the legal basis for segregation. The other two, emblematic of the Civil Rights Act of 1964 and the Voting Rights Act of 1965, embody legislative victories that followed relentless activism. Together, these figures harmonize as visual metaphors of progress – a trinity of justice, equality, and enfranchisement.

The title, *Oh Happy Day*, was chosen in a moment of reflective celebration by Barnes and a close confidant deeply involved in the Movement. Their dialogue about the tides of change in 1967 drew inspiration from the gospel standard famously revived by the Edwin Hawkins Singers. The song, a jubilant anthem of deliverance and spiritual triumph, perfectly mirrors the hopeful spirit captured in Barnes' canvas.

Born in Durham, North Carolina in 1938, Ernie Barnes developed a connection to music at an early age. As a child he listened to his father play piano at home and absorbed the soulful sounds of the church choir. Long before his artistic practice evolved, Barnes was attuned to rhythm and movement; an awareness heightened by his years as

an athlete. Excelling in football and track, he secured a scholarship to North Carolina Central University (then known as North Carolina College). Ernie Barnes developed a close relationship with the present owner of the painting, who was a graduate student during his time at North Carolina College. He recalled, "Some of Barnes' most notable painting came from scenes of Durham [...] He painted a rendering of the school's band during a parade going through the U.S. 15-501 underpass. When I moved into my second house in Durham in 1967, he brought me a painting on cork for my fireplace. We came up with the name 'Oh Happy Day' because it depicted two black men singing and one man playing a guitar. It was celebratory. It was after the Voting Rights and Civil Rights Acts passed" (B.A. Lacy, "People wondered if Durham's Ernie Barnes would be an athlete or an artist. He was both," *The News & Observer*, Raleigh, North Carolina, July 1, 2018, online).

Ernie Barnes' early paintings are instantly recognizable by elongated figures with emotive expression. Barnes translates the rhythm of music into a visual ballet of form, which is perfectly encapsulated in this early example. Barnes would often paint his figures with closed eyes as he believed in the importance of looking beyond the surface: "I tend to paint everyone, most everyone, with their eyes closed because I feel that we are blind to one another's humanity. So if we could see the gifts, strengths, and potentials within every human being, then our eyes would be open."

A testament to his early experimentation with non-conventional materials, the use of cork in the present work is both rare and unusual. Still more so, however, *Oh Happy Day* is unique for its explicit engagement with civil rights milestones. It transforms personal memory and collective struggle into a shared hymn of celebration. As such, it remains a testament not only to artistic brilliance but to a nation's pursuit of its highest ideals.



6 W

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

7

ELIZABETH CATLETT (1915-2012)

Embrace

inscribed 'EC' (on the base)

black marble

20 1/2 in. (52.1 cm.) high

Carved in 1998.

\$70,000 - 100,000

Provenance

Gallery Thirty-Nine Seventeen, Houston.

Dr. Janice Crowder, Seabrook, Texas.

Michael Rosenfeld Gallery, LLC, New York, acquired from the above, 2019.

Acquired by the present owner from the above, 2021.

Exhibited

New York, Michael Rosenfeld Gallery, LLC, *Signs of Affection*, online exhibition, n.d., illustrated.

Elizabeth Catlett's *oeuvre* aims to convey the emotions and lived experiences of 20th century women, with a particular emphasis on the collective histories of black women. A descendant of formerly enslaved peoples, Catlett's cultural heritage informed and inspired her throughout her professional career.

Embrace captures a tender exchange between two figures, transmuting palpable emotions of warmth and love and aims to convey Catlett's artistic goal of expressing emotions through abstract forms. In *Embrace*, the limbs of a male and female are enmeshed and intertwined which blur the lines between their separation and ultimately accentuate their unification. Catlett deviates from denoting facial features in the present work to fully blanketing the piece in an aura of abstraction. The only clue to distinguish between the two figure's lies in the subtle ruffles of the female figure's skirt cascading along the backside of her thighs.

Catlett was known to model a piece in varying media. Visually similar versions of *Embrace* were carved in black marble and mahogany. In the present version, the limbs of the two figures are forever linked in marble, further highlighting the permanence of their embrace and the unbreakable bond between the pair.





8

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

8

GEORGE COPELAND AULT (1891-1948)

Study for Miss Hollywood
oil and graphite on canvas
26 x 20 in. (66 x 50.8 cm.)
Painted circa 1948.

Provenance

Mr. and Mrs. I. David Orr, New York.
By descent to the present owner within the family of the above.

\$15,000 - 25,000



9

PROPERTY FROM A PRIVATE COLLECTION, NETHERLANDS

9

MILTON AVERY (1885-1965)

Moored Boat

signed and dated 'Milton Avery 1948' (lower left)
watercolor, charcoal and graphite on paper
22 3/4 x 30 5/8 in. (57.8 x 77.8 cm.)
Executed in 1948.

\$20,000 - 30,000

Provenance

Milton Avery Trust.
Waddington Galleries, London.
Private collection, England.
Mark Borghi Fine Art, New York.
Sale, Christie's, New York, December 1, 2005, lot 129.
Private collection, New York, acquired at the above sale.
Sale, Sotheby's, New York, September 24, 2008, lot 18.
Private collection, Massachusetts, acquired at the above sale.
Sale, Skinner, Boston, May 11, 2018, lot 386, sold by the above.
Acquired by the present owner at the above sale.

Exhibited

London, Waddington Galleries, *Milton Avery: Paintings and Watercolours*, May 22-June 15, 1996, pp. 27, 33, no. 22, illustrated.
London, Waddington Galleries, *Milton Avery: Works on Paper*, 2004, p. 81, no. 6, illustrated.



10

PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION

10

JOSEPH STELLA (1877-1946)

Floral Still Life

dated and signed '1943 / Joseph Stella' (lower right)
silverpoint, colored pencil and graphite on paper
22 x 14 in. (55.9 x 35.6 cm.)
Executed in 1943.

\$3,000 - 5,000

Provenance

Rabin & Krueger Gallery, Newark, New Jersey, by 1948.
Private collection, Short Hills, New Jersey, acquired from the above,
November 11, 1948.
By descent to the present owner from the above, daughter of the above, 2000.

PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

11

JOSEPH STELLA (1877-1946)

Flower in a Vase

bears collection stamp 'J STELLA / JML Coll' (lower right)
colored pencil and graphite on paper
10 1/2 x 8 1/2 in. (26.8 x 21.6 cm.)

\$3,000 - 5,000

Provenance

Dr. Giovanni Gerardo Stella (1884-1951), New Rochelle, New York, brother
of the artist, by descent from the artist, 1946.
Mrs. Giovanni Gerardo Stella, New Rochelle, New York, wife of the above,
by descent from the above, 1951.
Josephine (*née* Marciano) Lettera (1921-2016), New Rochelle, New York,
acquired from the above.
Gerald Peters Gallery, Santa Fe.
Acquired by the present owner from the above, *circa* 1991-92.



11

PROPERTY FROM A PRIVATE COLLECTION, NETHERLANDS

12

JOSEPH STELLA (1877-1946)

Hollyhocks

crayon and silverpoint on paper
6 1/2 x 5 in. (16.5 x 12.7 cm.)
Executed *circa* 1919.

\$3,000 - 5,000

Provenance

Sergio Stella, nephew of the artist.
Mary Stella, wife of the above.
Richard York Gallery, New York, 2000.
Private collection.
Sale, Hindman, Chicago, May 20, 2020, lot 94.
Acquired by the present owner at the above sale.

Exhibited

New York, Richard York Gallery, *Passion and Reverence: Joseph Stella and
the Natural World*, April 29-June 30, 1998, p. 44, no. 22, illustrated.



12



13

PROPERTY FROM A PRIVATE COLLECTION, NETHERLANDS

13

JOHN MARIN (1870-1953)

Small Point, Maine

signed and dated 'Marin 15' (lower left) and inscribed with title and dated again (on the verso)

watercolor and graphite on paper

19 1/8 x 16 1/2 in. (48.6 x 41.9 cm.)

Executed in 1915.

\$15,000 - 25,000

Provenance

Estate of the artist.

Bernard Danenberg Galleries, New York.

Private collection, New York.

Mark Borghi Fine Art, New York.

Jeffrey M. Kaplan, acquired from the above, 2007.

Sale, Freeman's, Philadelphia, June 3, 2018, lot 64.

Acquired by the present owner at the above sale.

Literature

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Tucson, Arizona, 1970, vol. II, p. 411, no. 15.43.

PROPERTY FROM A PRIVATE NEW YORK FAMILY COLLECTION

14

ELIE NADELMAN (1882-1946)

Standing Female Nude

inscribed 'ELI NADELMAN' (along the base) and inscribed with
foundry mark 'F. Costenoble Fondateur Paris' (along the base)

bronze with dark brown patina

16 1/2 in. (41.9 cm.) high

Modeled and cast *circa* 1909.

\$70,000 - 100,000

Provenance

Moses Soyer (1889-1974), New York.

By descent to the present owners from the above.

*“I employ no other line than the curve, which possesses
freshness and force. I compose these forms so as to
bring them into accord or in opposition to one another.
In that way, I obtain the life of the form, i.e. harmony.”*

(Elie Nadelman quoted in “Photo-Secession Notes,” *Camera Work*, October 1910, no. XXXII, p. 41)



Produced at the height of Elie Nadelman's formative years in Paris, *Standing Female Nude* modeled and cast around 1909 is a seminal work in the artist's *oeuvre* that resides prominently between the rise of modernism and traditions of antiquity. Nadelman's interpretation of classical aesthetic principles blended with his innovative techniques of design aimed at simplifying form to its purest linear essence distinguished him from his contemporaries. *Standing Female Nude* exemplifies both Nadelman's burgeoning interest in achieving beauty through the stripping of form to its essentials, and his resistance to the melodramatic, expressive artistic practices of August Rodin (1840-1917) and the Symbolists whose work he studied in his early years as a budding young artist in Warsaw. Through its unbroken contours and stylized geometry, *Standing Female Nude* boldly and radically declares Nadelman's principle philosophy that formal values alone determine artistic quality.

Nadelman was born in Warsaw, Poland on February 20, 1882, and received his first formal instruction in the arts at Warsaw's School of Drawing. By 1904, Nadelman moved to Munich where he would spend six months absorbing the doctrines and styles that would form the basis of his artistic career. While in Munich, he became acquainted with Adolf von Hildebrand's (1847-1921) aesthetic principles on figure and form, which would influence his approach and find their way into Nadelman's later manifestos on art. For Hildebrand, subject matter and personal expression were irrelevant and the unity of form attained through distinct outlines, compact form, and smooth, balanced surfaces were what mattered in the creation of art. Antiquity epitomized these qualities of formal unity, particularly from the early classical period in Greek art preceding the Hellenistic age. Hildebrand developed his own form of classicism devoid of ornamentation and sensual, unnecessary features, as seen in his revered *Philoctetes* (1886, Neue Pinakothek, Munich, Germany) where ornamentation has been stripped from the figure and emphasis has been placed on the purity of form.

Munich offered Nadelman a rich trove of early classical Greek art through the collections of the Glyptothek. There, he could study the prized sculpture that once adorned the east and west

pediments of the Temple of Aphaia on the island of Aegina. Similar to Hildebrand's work, the compact, volumetric simplicity and the absence of ornamental detail and overt expressions of emotion that characterize these sculptures would have an everlasting impact on Nadelman's stylistic development. Each figure's gesture is fixed and their bodies are arrested in motion, elements that would become central to Nadelman's work by the time he emigrated to the United States in 1914. Nadelman also found inspiration in the female nudes of the sixteenth-century sculptor Giambologna (1529-1608) that are characterized by their elongated, sinuous linearity and bland, ovoid faces. Unlike his contemporaries who viewed classical art as something to reject in favor of experimenting with modernism, Nadelman treated the lexicon of antiquity as a guide in his search to uncover the true beauty found in the essentials of form.

Later that year, Nadelman moved to Paris after winning second place for his drawing *Bemol (B Minor)* submitted to a drawing competition calling for drawings inspired by the music of Polish composer Frédéric Chopin (1810-1849) and sponsored by the monthly Polish-language journal *Sztuka*. With the five hundred francs won in the competition, Nadelman was able to finance his move to Paris where he quickly immersed himself in the city's vibrant art scene where debates about modernism, classicism, and abstraction were at the forefront of the discussions taking place within avant-garde circles. Nadelman would begin his residency in Paris working to reconcile the simplified classicism promoted by Hildebrand and protean aesthetic philosopher, Mécislas Goldberg (1869-1907) with the melodramatic themes and expressive vocabulary of Rodin. Success would finally come for Nadelman in November of 1905 when three of his drawings and a plaster figure were accepted into that year's Salon d'Automne exhibition. Though unnoticed by the French press, Nadelman's inclusion in the Salon d'Automne helped solidify his position in the art world at a critical point in the evolution of modernism and his participation exposed him to Aristide Maillol's (1861-1944) *The Mediterranean* that attracted widespread critical acclaim. Maillol's simplification of geometric forms and smooth, curving surfaces that paid homage to Greek sculpture would have appealed to Nadelman.



Dying warrior, Detail from the West Pediment of the Temple of Aphaia in Aegina, Archaic Greek, ca. 500-480 BCE. © Vanni Archive/ Art Resource, NY.

By 1908, Nadelman was successfully fashioning an artistic vocabulary rooted in classical principles and was producing a series of heads and female figures that would come to define his early style. His sculpture produced during this period reveals his interest in reducing form to clean, continuous contours and stylized geometry. As Barbara Haskell notes, "Following Hildebrand's prescriptions for plastic unity, he replaced excessively kneaded surfaces and histrionic themes with self-contained subjects and simplified geometric forms. Out-flung limbs and gestural surfaces yielded to immediately perceived subjects with distinct outlines and architectonic volumes. Although the rounded forms, smooth surfaces, and nonnarrative subjects of Nadelman's work allied it with that of others who were turning to ancient art for inspiration, critics found his sculptures particularly reminiscent of the pedimental figures from Aegina's Temple of Aphaia." (B. Haskell, *Elie Nadelman: Sculptor of Modern Life*, exhibition catalogue, New York, 2003, pp. 29-30) Nadelman eventually attracted the attention of Thadée Natanson (1868-1951), the highly regarded co-owner of the popular French art and literary magazine, *La revue blanche* that featured the work of some of the greatest artists and writers of the time. In Natanson, Nadelman secured a respected patron and introductions to other Parisian art world notables, such as André Gide (1869-1951), Octave Mirbeau (1848-1917), Leo Stein (1872-1947), as well as his sister, Gertrude Stein (1874-1946), and his future dealer, Eugène Druet (1867-1916).

In April 1909, Nadelman secured his first one-man exhibition at Galerie E. Druet. Eugene Druet was one of the most influential commercial agents of modernist art in Paris at the time and in 1913, would lend more works to America's Armory Show than any other single contributor. To be included in Druet's roster garnered Nadelman notable attention and a level of prestige not previously afforded to him. The exhibit displayed Nadelman's full range of artistic abilities through thirteen plaster models and one hundred drawings. His radical simplification of form and stylized distortion of shape became a point of debate about the future of sculpture, "Reportedly disturbing even Picasso and stimulating Amedeo Modigliani to turn temporarily to sculpture." (B. Haskell, *Elie Nadelman: Sculptor of Modern Life*, p. 31)

Modeled and cast around the same year, *Standing Female Nude* masterfully reveals Nadelman's unique, evolving style that would have been on full display at his one-man exhibition at Druet's gallery. For the present work, Nadelman utilizes curved, simplified lines to construct her form that bestows her figure with geometric harmony and aesthetic significance. Standing in contrapposto and gazing downward with her head turned to her left in profile, Nadelman has frozen the expressive gestures of her hands in a manner reminiscent of the sculptures of Hildebrand and the Temple of Aphaia. Furthermore, Nadelman models her devoid of ornamentation and removes any identifying details he considers irrelevant. Her ovoid face, almond eyes, and the curls of her hair recall the classical modeling techniques of Giambologna's female figures and the smooth, curved surfaces employed by Maillol. The resulting image is one that ultimately crystallizes his approach of achieving beauty through the simplification of essential form and reveals his appreciation for the shared aesthetic conventions among artworks from different time periods, cultures, and aesthetic hierarchies.

By the time Nadelman sailed aboard the *Lusitania* to New York in 1914, Nadelman had forged the foundations of his artistic identity and created a body of work that was both highly original and deeply rooted in classical aesthetic traditions. The present work imbues Nadelman's devotion to classical sculpture, his resistance to Rodin's expressive practices, and his openness to modernist currents. *Standing Female Nude*, through its clarity, restraint, and elegance, is a notable example produced during the most formidable period in Nadelman's artistic life and exhibits the aesthetic principles that would guide him throughout the remainder of his career.



Adolf von Hildebrand (1847-1921), *Philoctetes*, 1886, Stucco, 146 x 120 x 60 cm. Inv. B 556. © bpk Bildagentur / Neue Pinakothek / Photo: Haydar Koyupinar / Art Resource, NY.



Aristide Maillol (1861-1944), *The Mediterranean*. 1902-05 (cast c. 1951-53), Bronze, 41 x 45 x 29 3/4" (104.1 x 114.3 x 75.6 cm). Gift of Stephen C. Clark. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY © 2025 Artists Rights Society (ARS), New York.



15

**PROPERTY FROM A PRIVATE
NEW YORK COLLECTION**

15

JAN MATULKA (1890-1972)

Gramophone

signed 'Matulka' (lower right)

oil on canvas

30 7/8 x 28 7/8 in. (78.4 x 73.3 cm.)

\$12,000 - 18,000

Provenance

Castellane Gallery, New York.

Mr. and Mrs. I. David Orr, New York,

acquired from the above, June 19, 1969.

By descent to the present owner within the family of the above.



16

**PROPERTY FROM A PRIVATE
FLORIDA COLLECTION**

16

GEORGE L.K. MORRIS (1905-1975)

The Rivals

signed 'Morris' (lower right) and signed again,

inscribed with title and dated '1962-3'

(on the reverse)

oil on canvas

36 1/8 x 30 1/8 in. (91.8 x 76.5 cm.)

Painted in 1962-63.

\$15,000 - 25,000

Provenance

The Downtown Gallery, New York, consigned from the artist, 1963.

Robert Austin Bendheim (1916-2009),

Greenwich, Connecticut, acquired from the above, October 26, 1966.

Acquired by the present owner in 2004.

Exhibited

New York, The Downtown Gallery, *38th Annual Christmas Exhibition*, December 2-21, 1963.

New York, The Downtown Gallery, *40th Annual Christmas Exhibition*, November 30-December 18, 1965.



17

PROPERTY FROM A PRIVATE COLLECTION, VIRGINIA

17

BLANCHE LAZZELL (1878-1956)

Floral Still Life

signed and dated 'Blanche Lazzell 1928' (lower right)

oil on canvas

18 1/4 x 24 in. (46.4 x 61 cm.)

Painted in 1928.

\$20,000 - 30,000

Provenance

James C. Reed (1912-1988), Morgantown, West Virginia, cousin of the artist, by descent from the artist, 1956.

Private collection, Morgantown, West Virginia, acquired from the above, *circa* 1966.

By descent to the present owner from the above, daughter of the above, 2025.

PROPERTY FROM THE ESTATE OF JAY AND MARY JAYNE JONES

Lots 18-29

Jay and Mary Jayne Jones were married 72 years, living most of that time in the Seattle area. They enjoyed traveling, skiing and tennis, loved entertaining, and shared a passion for collecting art. They were earnest philanthropists and entrepreneurs.

Jay was a life-long learner, a disciplined student of history, science, French and art. He grew up in Chicago and received a degree in physics from Northwestern University. He served in WWII as a captain/navigator in the Air Force. Jay started his career in advertising, but soon started and helmed Olympic Medical Corp., a pioneering medical device manufacturer, until its sale in 2006. He then launched Olympic Veterinary Corp., for the design and manufacture of advanced veterinary equipment. Jay continued to serve an active role until his passing at age 100.

Mary Jayne was always a nature enthusiast with a creative sensibility. She grew up in Portland and received a degree from Oregon State University. She helped the war efforts by driving a fork-lift in a military manufacturing plant. After marriage and spending important years raising their daughter and son, Mary Jayne started a successful landscaping business, designing and installing many residential gardens.

Jay and Mary Jayne had diverse interests in art, from an exquisite collection of early 20th century Japanese lacquer scholar's boxes and archaic Chinese artifacts to Arctic Inuit sculpture and a unique collection of American paintings ranging from historic to contemporary. They were passionate in their pursuit to acquire what moved and resonated with them; from Guy Carleton Wiggins' iconic scenes of New York, a city they both loved, to exquisite still-life paintings, such as those of Marsden Hartley.



PROPERTY FROM THE ESTATE OF JAY AND MARY JAYNE JONES

18

MAX WEBER (1881-1961)

Three Tulips

signed and dated 'MAX WEBER 1907' (upper left) and signed again (lower right)

oil on canvas

21 1/8 x 18 1/8 in. (53.7 x 46 cm.)

Painted in 1907.

\$80,000 - 120,000

Provenance

Estate of the artist.

[With] Bernard Danenberg Galleries, Inc., New York, from the above, by 1970.

Heritage Gallery, Los Angeles, transferred from the above, 1971.

Mr. and Mrs. Jack L. Stein, acquired from the above, 1971.

James Reinish & Associates, Inc., New York, from the above, 2011.

Acquired by the late owners from the above, 2011.

Exhibited

New York, Bernard Danenberg Galleries, Inc., *Max Weber: the Years 1906-1916*, May 12-June 6, 1970, pp. 8, 15,

no. 9, pl. 9, illustrated, and elsewhere.

Los Angeles, University of Judaism, 1990.

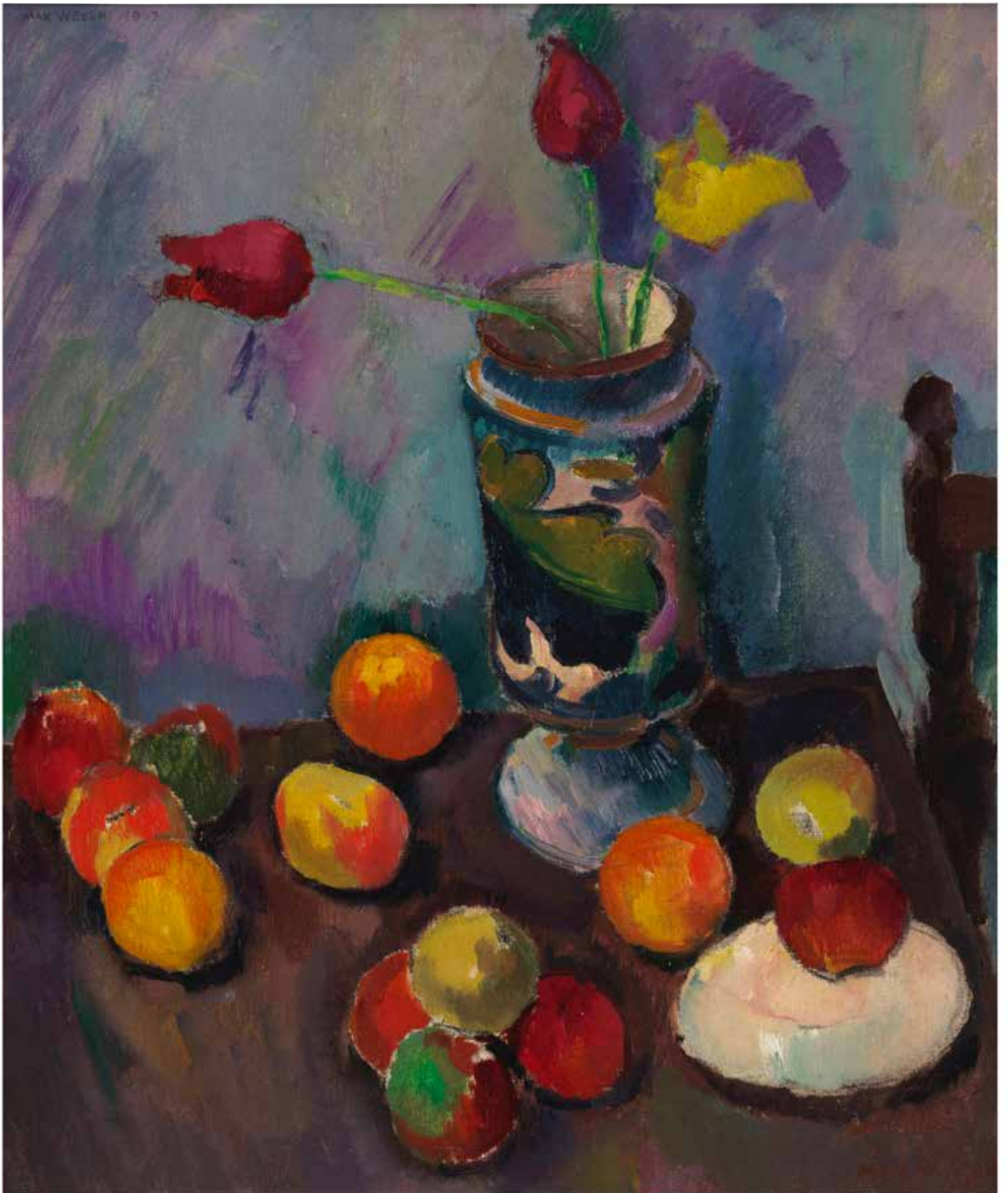
This lot is accompanied by a letter of authentication issued by the artist's daughter, Joy S. Weber on June 18, 1971.

Max Weber's *Three Tulips* painted in 1907 is representative of a crucial juncture in the artist's transformation from academic naturalism to modernist abstraction. Painted during his Paris sojourn from 1905 to 1908, the present work along with other iconic examples from this period, such as *Still Life with Apples* (1907, Whitney Museum of American Art, New York) and *Still Life with Blue Vase* (1907, Smithsonian American Art Museum, Washington, D.C.) reveal Weber's growing engagement with the work of Paul Cézanne (1839–1906) and the other leading Post-Impressionists. Particularly interested in their principles on compositional structure and color theory, Weber observed in their work that everyday objects could be rendered not as illusions of space but as interlocking forms that assert the flatness of the canvas. By replacing atmospheric depth with an emphasis on planar relationships and chromatic modulation, Weber began to move toward a new pictorial language that privileged formal harmony and abstraction over representation.

Weber's immersion in the avant-garde living and working in Paris was central to his stylistic development. With money saved, Weber left for Paris in 1905 and enrolled at the Académie Julian. He frequented the circles that surrounded Henri Matisse (1869-1954)—his instructor for less than a year—and encountered the works of Cézanne, Paul Gauguin (1848-1903), and the emerging Fauves. It was the work of Cézanne, however, that would be especially formative for Weber. The young artist arrived in Paris at a time when Cézanne's posthumous exhibitions, notably the 1907 retrospectives at the Bernheim-Jeune gallery and Salon d'Automne, were revolutionizing the principles of modern painting. Cézanne's insistence on the geometric foundation of nature—that all visible forms could be reduced to “the cylinder, the sphere, the cone, putting everything in proper perspective, so that each side of an object or plane is directed toward a central point”—offered Weber a conceptual framework for reimagining the structures of his compositions. (J. Rewald, *Cézanne: A Biography*, New York, 1986, p. 199).

In *Three Tulips*, Weber evidently internalizes this principle from Cézanne, translating the fruit, vase, flowers, table, and chair into interlocking, faceted shapes. In the present work, the conventional hierarchy between subject and ground dissolves and he transforms the table and its contents into a dynamic interplay of color and contour. Like Cézanne, Weber employs a sophisticated modeling technique to his still lifes and uses rhythmic brushwork to render each object's natural form. However, Weber's engagement with Cézanne's work goes beyond formal emulation, as he abandons Cézanne's measured classicism for a more expressive, painterly sensibility. The resulting image is one that seems to vibrate with psychological energy and anticipates his later arguments that modern art should penetrate beneath the surface and uncover the essence of form.

Three Tulips also reveals the influence Cézanne's approach to color had on Weber, as he observed that Cézanne used color not as a surface ornament but as a constructive agent—modulating warm and cool hues to create spatial depth without relying on the technique of chiaroscuro. Weber's adoption of this principle with expressive intensity is evident in the present work, as the reds, oranges, yellows, and greens generate a pulsing rhythm that both unifies the composition and infuses the inert objects of the scene with a latent energy. These color harmonies ultimately demonstrate how Cézanne's approach could be reinterpreted with a more emotive, symbolist sensibility. In *Three Tulips*, Weber synthesizes Cézanne's structural and chromatic principles into a distinctly expressive vernacular that marks a critical moment in his transition toward modernist abstraction.





19

**PROPERTY FROM THE ESTATE OF
JAY AND MARY JAYNE JONES**

19

KONRAD CRAMER (1888-1963)

Still Life with Tulips

signed and dated 'KONRAD CRAMER / 1930'

(lower right)

oil on board

23 7/8 x 20 in. (60.6 x 50.8 cm.)

Painted in 1930.

\$6,000 - 8,000

Provenance

[With] Dudensing Galleries, Inc., New York, 1930.
Mr. and Mrs. James Young, Woodstock, New York.
Private collection, New York, son of the above,
gift from the above.
Keogh & Riehlman Fine Art, New York.
Acquired by the late owners from the above,
May 10, 2000.

Exhibited

New York, Dudensing Galleries, Inc., *Paintings by
Konrad Cramer and Adolf Gottlieb*, 1930, no. 1.



20

**PROPERTY FROM THE ESTATE OF
JAY AND MARY JAYNE JONES**

20

ALFRED HENRY MAURER (1868-1932)

Still Life

signed 'A.H. Maurer' (upper right)

oil on canvas laid down on board

18 1/8 x 21 5/8 in. (46 x 54.9 cm.)

Painted circa 1928-32.

\$7,000 - 10,000

Provenance

Mr. and Mrs. Robert Ellison, Jr.
Private collection, Long Island, New York.
Estate of the above.
Sale, Sotheby's, New York, March 8, 2007,
lot 21, sold by the above.
Hollis Taggart Galleries, New York.
Acquired by the late owners from the above,
November 12, 2007.



21

**PROPERTY FROM THE ESTATE OF
JAY AND MARY JAYNE JONES**

21

MAX WEBER (1881-1961)

Still Life

signed 'MAX WEBER' (lower right)

oil on canvas

20 1/4 x 25 1/8 in. (51.4 x 63.8 cm.)

Painted *circa* 1934.

Provenance

Private collection, New York.

Hollis Taggart Galleries, New York.

Acquired by the late owners from the above, April 11, 2002.

\$25,000 - 35,000

PROPERTY FROM THE ESTATE OF JAY AND MARY JAYNE JONES

22

MARSDEN HARTLEY (1877-1943)

White Hibiscus

oil on board

16 x 12 in. (40.6 x 30.5 cm.)

Painted in 1938.

\$70,000 - 100,000

Provenance

Estate of the artist.

Paul Rosenberg & Co., New York, consigned and then acquired from the above, *circa* 1944.

Paul Kantor Galleries, Beverly Hills, acquired from the above, April 9, 1959.

Alexander M. and Cynthia Bing, New York.

Mr. and Mrs. Herman Jervis, New York, by descent from the above, by 1960.

Sale, Sotheby's, New York, December 1, 1988, lot 236.

Owings-Dewey Fine Art, Santa Fe, acquired at the above sale.

Oak Brook Bank Collection, Oak Brook, Illinois.

Sale, Christie's, New York, November 29, 2000, lot 130, sold by the above.

Honorable Joseph P. Carroll and Dr. Roberta Carroll, New York, acquired at the above sale.

Mark Borghi Fine Art, Inc., New York, acquired from the above, 2003.

Acquired by the late owners from the above, December 29, 2003.

Exhibited

Baltimore Museum of Art, *The Work of Three Outstanding Contemporary American Painters: Hartley - Intellectual Cadmus -*

Satirist Burchfield - Romanticist, July 1-September 30, 1942. (as *Hibiscus*)

Santa Monica, California, Michael Kohn Gallery, *Marsden Hartley: Paintings & Drawings 1908-1943*, September 14-October 20, 1990, n.p.

Mobile, Alabama, Fine Arts Museum of the South, *Modernism and American Painting of the 1930s*, February 12-March 28, 1993, n.p.

New York, Berry-Hill Galleries, Inc., *The Heart of the Matter: The Still Lifes of Marsden Hartley*, May 6-June 27, 2003, pp. 70, 131, 162, pl. 51, illustrated.

Literature

G.A. Chidsey, Trustee for the Hartley Estate, G. Alan Chidsey Papers, 1920-1979, Volume of Photographs of Paintings, Pastels, Drawings and Lithographs by Marsden Hartley, Washington, D.C., 1944-1960, Archives of American Art, Smithsonian Institution, Washington, D.C., inv. #219.

E. McCausland, Elizabeth McCausland Papers, 1838-1995, bulk 1920-1960 Series 6: Marsden Hartley, 1900-1964, Archives of American Art, Smithsonian Institution, Washington, D.C., 15.36.16-17, 17.53.3-4 datasheets.

Collector's Guide, Santa Fe and Taos, 1997, vol. 11, no. 1, p. 52, illustrated.

The Magazine Antiques, New York, 1997, vol. 152, iss. 5, p. 414, illustrated.

This painting is included in The Marsden Hartley Legacy Project: Complete Paintings and Works on Paper, with Bates College Museum of Art, Lewiston, Maine. We are grateful for Gail R. Scott's assistance with the cataloguing of this painting and to Charlie Parsons, Assistant Director for preparing the following essay.

White Hibiscus, painted in 1938, is characteristic of Marsden Hartley's most refined late still lifes. In this work, the artist employs a mode of austere economy, using a limited palette of black, brown, white, grey, and green to depict a single hibiscus flower in a glass vase. The setting of a tabletop is hinted only faintly by the dark horizontal passage at the bottom of the work. The translucency and volume of the vase is suggested almost entirely by the single ringed white highlight and the subtle green tint at the top of the vase, a reflection of the Hibiscus' stem. The restraint and simplicity of the rest of the picture allows for greater emphasis on the focal point of the image—the bright, delicately modeled flower petals, which recall Dutch portraiture in the way they emerge from a mute, dark background. Hartley was a restless experimenter, particularly within the still-life genre. He consistently used the older format to air out new ideas. *White Hibiscus*, made after his 1937 return to Maine, shows the confidence and experience gained from three decades of engagement with the medium.

Although the exact location of the painting's execution is unclear, Bruce Weber has noted the resemblance of this painting to works executed in Georgetown, Maine, where he stayed from June 1937 through January 1938, such as *Gardener's Gloves and Implements* (The Museum of Modern Art, New York, accession no. SC260.1983).

Speaking of Hartley's Georgetown paintings, Weber writes, "He employs the same stark frontality, dark, heavy outlines, and opaque mottled surfaces in his still lifes *Gardenias on Red Background* and *White Hibiscus*, which also date from around this time (B. Weber, *The Heart of the Matter: The Still Lifes of Marsden Hartley*, New York, 2003, p. 70).

This painting and related works, such as *Black Duck No. 2* (Museum of Fine Arts, Boston, accession no. 43.42) show Hartley at the height of his powers as a still-life painter. Gail R. Scott summarizes the shared trait of the late Maine works as a quality of poetic simplicity: "Hartley's final work is the painting of essential reality, in which what is left unsaid, the profoundly empty space behind the image, conveys as much as the actual subject. Suspended in this Zen-like emptiness are small mundane objects—a bird, a pair of gloves, a duck decoy or lobster buoy—depicted with deceptively simple—even, at times, ungainly directness" (G. Scott, *Marsden Hartley*, New York, 1988, pp. 144-45).

The provenance of this painting is also noteworthy—it is well documented in the list of photographs compiled by Hartley's estate and in the records of Paul Rosenberg & Co., the gallery that represented Hartley from 1942 to his death in 1943 and sold many of the works in his Estate.



PROPERTY FROM THE ESTATE OF JAY AND MARY JAYNE JONES

23

MARSDEN HARTLEY (1877-1943)

Vallée de Chevreuse, Senlis

inscribed and dated 'Senlis - / Vallée de Chevreuse / June - 1925' (on the reverse)

oil on panel

14 1/2 x 18 1/8 in. (36.8 x 46 cm.)

Painted in 1925.

\$50,000 - 70,000

Provenance

Adelaide Kuntz, Bronxville, New York, from the artist.

Max E. Friedman, Milwaukee, Wisconsin, acquired from the above, 1945.

Milwaukee Art Museum, Wisconsin, gift from the above, 1954.

Sale, Christie's, New York, May 25, 2000, lot 150, sold by the above. (as *Vallée de Chevreuse-Senlis*)

Honorable Joseph P. Carroll and Dr. Roberta Carroll, New York, acquired at the above sale.

Mark Borghi Fine Art, Inc., New York, acquired from the above, 2004.

Acquired by the late owners from the above, November 27, 2006.

Exhibited

Santa Monica, California, Michael Kohn Gallery, *Marsden Hartley: Paintings & Drawings 1908-1943*, September 14-October 20, 1990, n.p. (as *Vallée de Chevreuse-Senlis*)

Literature

E. McCausland, Elizabeth McCausland Papers, 1838-1995, bulk 1920-1960 Series 6: Marsden Hartley, 1900-1964,

Archives of American Art, Smithsonian Institution, Washington, D.C., 14.39.5-6 datasheets.

R.S. Harnsberger, *Four Artists of the Stieglitz Circle: A Sourcebook on Arthur Dove, Marsden Hartley, John Marin, and Max Weber*, Westport, Connecticut, 2002, p. 147. (as *Vallée de Chevreuse-Senlis*)

This painting is included in The Marsden Hartley Legacy Project: Complete Paintings and Works on Paper, with Bates College Museum of Art, Lewiston, Maine. We are grateful for Gail R. Scott's assistance with the cataloguing of this painting and to Charlie Parsons, Assistant Director for preparing the following essay.

Vallée de Chevreuse, Senlis is somewhat rare among Marsden Hartley's body of work in that it is dated not only to the year, but the month of execution. The notation on the verso in Hartley's hand of June 1925 allows for a precise periodization within his artistic development. As the title suggests, the present work faithfully depicts the locale of Senlis, a hamlet located between Paris and Chartres. Its focal point is the church of Saint-Denis, its belfry, the adjacent Auberge du Gros Marronnier, and the road beneath the church. These landscape elements are still visible to the present day.

Although small in scale, *Senlis* marks an important transition in the arc of Hartley's landscape painting. Until this point, Hartley's landscapes of the 1920s looked backwards, depicting expressionistic, imagined vistas that digested his 1918 stay in New Mexico. The group of around four dozen landscapes that have come to be known as his New Mexico Recollections series occupied his landscape efforts during his time in Berlin and Paris until 1925. In contrast, *Senlis*, with its veracity and recognizable locale, shows the artist acclimating to a new environment and prefigures his future exploration of Paul Cézanne's (1839-1906) themes and subject matter, which served as Hartley's central inspiration from 1926 through 1930. With this painting, Hartley shifts his gaze from the imagined past to the observed present.

As Barbara Haskell observes, there is an apparent change of style in Hartley's landscapes of the Valley of the Chevreuse, particularly his "use of sketchy, rapid brushstrokes and a high-keyed palette" (B. Haskell, *Marsden Hartley*, New York, 1980, p. 74). At the same time, the painting retains certain characteristics of Hartley's work up to this point, like collapse of perspective and the ratio of densely packed foliage to a small sliver of sky, compositional tactics reminiscent of his earliest Maine landscapes. The apparent speed of the impression is confirmed not only as a stylistic trait, but a condition of the setting, as evidenced by the artist's inscription on a related sketch in oil, *Valley of the Chevreuse* (Private collection), the second of his two known depictions of the location: "Valley of the Chevreuse 20 min. only – only too many mosquitos."

A few weeks after the completion of the present work, Hartley left Paris for the south of France, where he would meet the artist Charles Philip Kuntz (1897-1928) and his wife Adelaide (1895-1966), who encouraged him to move to Aix-en-Provence. He stayed in Aix from Fall 1926 through the end of 1927 and again from 1929-1930, fully absorbing Cézanne's influence. Although Charles Kuntz died tragically in 1928, Hartley remained lifelong friends with Adelaide Kuntz, who became one of his most important patrons and the first owner of the present work.





24

**PROPERTY FROM THE ESTATE OF
JAY AND MARY JAYNE JONES**

24

SAMUEL HALPERT (1884-1930)

View from My Window

signed and dated 'S. HALPERT 18' (lower right)

oil on canvas

24 x 20 in. (61 x 50.8 cm.)

Painted in 1918.

Provenance

Owen Gallery, New York.

Acquired by the late owners from the above, November 18, 2006.

\$5,000 - 7,000



25

**PROPERTY FROM THE ESTATE OF
JAY AND MARY JAYNE JONES**

25

YASUO KUNIYOSHI (1893-1953)

Landscape

signed 'Kuniyoshi' (lower right)

oil on panel

14 7/8 x 18 1/8 in. (37.8 x 46 cm.)

Painted in 1923.

\$20,000 - 30,000

Provenance

William von Schlegell (1884-1950), Ogunquit, Maine.

Sale, Park-Bernet Galleries, Inc., New York, January 29, 1964, lot 80.

Hugh Knowlton, acquired at the above sale.

Sale, Sotheby Park-Bernet, New York, December 14, 1973, lot 57.

(as *Maine Landscape*)

Kenzo Tatsuno, by 1978.

Private collection, New Jersey.

Owen Gallery, New York.

Acquired by the late owners from the above, May 5, 2001.

Exhibited

Norfolk, Virginia, Chrysler Museum of Art, *Yasuo Kuniyoshi (1889-1953)*, September 7-October 1, 1978, n.p., no. 3.

(as *Maine Landscape*)

New York, Owen Gallery, *American Modern*, April 12-June 12, 2001, n.p., illustrated.



26

**PROPERTY FROM THE ESTATE OF
JAY AND MARY JAYNE JONES**

26

JAN MATULKA (1890-1972)

Paris Street Scene

bears artist's estate stamp (on the reverse)

oil on canvas

20 1/8 x 26 1/4 in. (51.1 x 66.7 cm.)

Painted *circa* 1920.

\$6,000 - 8,000

Provenance

Ludmila 'Lida' J. (née Jirousek) Matulka (1891-1985), Southbury, Connecticut, wife of the artist, by descent from the artist, 1972.

Private collection, great niece of the above, by descent within the family of the above.

Hollis Taggart Galleries, New York.

Acquired by the late owners from the above, November 13, 2002.

Exhibited

New York, Hollis Taggart Galleries, *Inheriting Cubism: The Impact of Cubism on American Art, 1909-1936*, November 28, 2001-January 12, 2002, p. 110, pl. 23, illustrated.



27

**PROPERTY FROM THE ESTATE OF
JAY AND MARY JAYNE JONES**

27

HAYLEY LEVER (1876-1958)

Battersea Bridge, London, England
signed 'Hayley Lever' (lower right) and signed again
and inscribed with title (on the reverse)
oil on canvas laid down on Masonite
25 1/8 x 30 1/8 in. (63.8 x 76.5 cm.)

\$7,000 - 10,000

Provenance

Clayton-Liberatore Gallery, Bridgehampton, Long Island, New York.
Robert Rice Gallery, Houston.
Owen Gallery, New York.
Acquired by the late owners from the above, June 1, 2004.



28

**PROPERTY FROM THE ESTATE OF
JAY AND MARY JAYNE JONES**

28

GUY CARLETON WIGGINS (1883-1962)

Empire State Building

signed 'Guy Wiggins' (lower left) and inscribed with title,
signed again and dated '1931.' (on the reverse)

oil on canvasboard

16 x 12 in. (40 x 30.5 cm.)

Painted in 1931.

\$15,000 - 25,000

Provenance

Private collection, New York, acquired from the artist.

Private collection, Concord, New Hampshire, by descent from
the above.

Vose Galleries, Boston, from the above, August 2007.

Questroyal Fine Art, LLC, New York, acquired from the above,
January 2008.

Acquired by the late owners from the above, May 1, 2008.

This lot is accompanied by a letter of authentication from Noel
Wiggins. We would like to thank Noel Wiggins for his kind assistance
in cataloguing this lot.



29

**PROPERTY FROM THE ESTATE OF
JAY AND MARY JAYNE JONES**

29

GUY CARLETON WIGGINS (1883-1962)

Fifth Avenue

signed 'Guy Wiggins NA' (lower right)

oil on canvas

30 x 25 1/4 in. (76.2 x 64.1 cm.)

Painted *circa* 1938.

\$30,000 - 50,000

Provenance

Private collection, Palm Beach Gardens, Florida.

Joan Whalen Fine Art, New York.

Acquired by the late owners from the above, August 11, 2009.

This lot is accompanied by a letter of authentication from Noel Wiggins. We would like to thank Noel Wiggins for his kind assistance in cataloguing this lot.



30

**PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK CITY**

30

GUY CARLETON WIGGINS (1883-1962)

Lexington Ave., Winter

signed 'Guy Wiggins' (lower left) and inscribed with title and signed again (on the reverse)

oil on canvasboard

12 x 9 in. (30.5 x 22.9 cm.)

\$12,000 - 18,000

Provenance

Joseph Sartor Galleries, Dallas. (as *Lexington Avenue*)

Mrs. J.R. Sharpe.

Sale, Parke-Bernet Galleries, New York, January 27, 1971, lot 74. (as *Lexington Avenue, New York*)

Private collection, Connecticut, acquired at the above sale.

Sale, Freeman's, Philadelphia, December 8, 2019, lot 60, sold by the above.

Private collection, Pennsylvania, acquired at the above sale.

Sale, Freeman's | Hindman, Philadelphia, June 2, 2024, lot 34, sold by the above.

Acquired by the present owner at the above sale.

A letter of authenticity issued by Guy Arthur Wiggins (1920-2020), the son of the artist, dated October 17, 2019, once accompanied this work and was recorded by Freeman's in their cataloging for this work for their December 8th, 2019, American Art & Pennsylvania Impressionists auction.



31

**PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK CITY**

31

JOHANN BERTHELSEN (1883-1972)

Washington Square

signed 'Johann Berthelsen' (lower right)

oil on canvasboard

12 x 9 in. (30.5 x 22.9 cm.)

\$3,000 - 5,000

Provenance

Elizabeth J. Wolf (d.2022), New York.

Estate of the above.

Sale, Doyle, New York, November 3, 2022, lot 1115, sold by the above.

Acquired by the present owner at the above sale.



32

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

32

ANNA MARY ROBERTSON "GRANDMA" MOSES (1860-1961)

Quiet Winter Day

signed 'MOSES.' (lower right)

oil on Masonite

8 3/4 x 12 in. (22.2 x 30.5 cm.)

Painted in 1949-50s.

\$25,000 - 35,000

Provenance

James Vigeveno Galleries, Los Angeles, *circa* 1950s.

Private collection, Carmel, California.

By descent to the present owner from the above, godson of the above, 2024.

Exhibited

New York, The American British Art Gallery, *Selected Paintings by Grandma Moses*, January 30-February 18, 1950, n.p., no. 14. (as *Quiet Winterday*)

Literature

O. Kallir, *Grandma Moses*, New York, 1973, pp. 306, 337, no. 867, illustrated.

This work, painted in October 1949 and revisited in the 1950s, was assigned number 867 by the artist and entered into her record book on page 52.

The copyright for this picture is reserved to Grandma Moses Properties, Co., New York.

PROPERTY FROM THE FAMILY OF ARTHUR MURRAY

Lots 33-35

Arthur Murray danced his way to fame and fortune as the world's best-known teacher of ballroom dance. By the time he stepped down as President of Arthur Murray Inc. in 1964, Mr. Murray had built a dance instruction empire including over 300 franchised dance studios globally and a series of dance instruction manuals that taught millions of Americans the confidence, poise, and skills of ballroom dancing.

Born Moses Teichman in 1895 in Austria-Hungary, Murray's family immigrated to New York City in 1897. While attending Morris High School in the Bronx, he discovered his love for ballroom dancing. He began giving ballroom dancing lessons in the 1910's and in the 1920's wrote a lesson book with illustrated diagrams outlining the dance steps, which he built into a highly lucrative mail-order enterprise. In 1925, he married his lifelong dance partner Kathryn Kohnfelder Murray.

Despite the Depression and outbreak of World War II, his business continued to prosper. The clientele of his dance studios began to include important political figures, titans of industry, and celebrities, including

Eleanor Roosevelt, John D. Rockefeller Jr., Cornelius Vanderbilt Whitney, and Elizabeth Arden. Mr. Murray was an astute businessman and leveraged that savvy with clever marketing campaigns that emphasized how dancing could improve people's social standing and self-confidence.

The Arthur Murray Party, a weekly television variety show which aired from 1950 to 1960, brought the Arthur Murray brand into American households on a regular basis. During this time, Mr. Murray began collecting fine art, building his spectacular collection of American and European Art which included works by Pierre Auguste Renoir (1841-1919), Mary Cassatt (1844-1926), Camille Pissarro (1830-1903), Winston Churchill (1874-1965), and Robert Henri (1865-1929), several of which he donated to the Metropolitan Museum of Art in New York and the Honolulu Museum of Art. He possessed a discerning eye for quality and works with impeccable provenance.

Bonhams is honored to be offering works from the collection in our November 2025 and Spring 2026 sales.



Arthur Murray and his wife, Kathryn Murray, dancing in 1925

PROPERTY FROM THE FAMILY OF ARTHUR MURRAY

33

ANNA MARY ROBERTSON “GRANDMA” MOSES (1860-1961)

Sugaring Off

signed ‘MOSES.’ (lower right)

oil on Masonite

24 1/4 x 33 in. (61.6 x 83.8 cm.)

Painted in 1944.

\$200,000 - 300,000

Provenance

Galerie St. Etienne, New York, acquired from the artist, 1944.

Anna Sosenko (1909-2000), New York, acquired from the above, December 1944.

Sale, Parke-Bernet Galleries, New York, January 6, 1954, lot 37.

Arthur Murray (1895-1991), New York, acquired at the above sale.

By descent to the present owner from the above, 1991.

Exhibited

New York, Galerie St. Etienne, *Grandma Moses: New Paintings*, December 1944.

San Francisco, M.H. de Young Memorial Museum, *Anna Sosenko-Hildegard Collection of Paintings and Prints*,

February 27-March 26, 1951.

Saint Paul, Minnesota, The Saint Paul Gallery and School of Art, 1952, no. 34.

Literature

Pictures on Exhibit, New York, December 1944, p. 27.

O. Kallir, *Grandma Moses*, New York, 1973, p. 293, 338, no. 370, illustrated.

This work, painted on April 29, 1944, was assigned number 572 by the artist and entered into her record book on page 29.

The copyright for this picture is reserved to Grandma Moses Properties, Co., New York.

Anna Mary Robertson Moses, known affectionately the world over as *Grandma Moses*, spent most of her life in upstate New York and the Shenandoah Valley of Virginia, living a modest, agrarian life with her husband and 5 children. This self-taught artist did not start making pictures until her 60s and only began painting seriously in her late 70s as a way to keep herself busy when housework had become too strenuous for her arthritic hands. In 1938, collector Louis J. Caldor (d. 1973) discovered her works hanging in a drug store amid crocheted doilies and homemade jellies in Hoosick Falls, and immediately set out to promote her works. A year later, Caldor had successfully convinced Sidney Janis (1896-1989) to include three works by Moses in the show “Contemporary Unknown American Painters” at the Museum of Modern Art in New York. In this same year, Austrian art historian and dealer Otto Kallir opened the New York offices of his famed Galerie St. Etienne. Kallir gained a reputation as the man to introduce Austrian and German Expressionism to American audiences, particularly the work of Gustav Klimt (1862-1918), Egon Schiele (1890-1918), and Oskar Kokoschka (1886-1980), however, he had a personal interest in “primitive” painting and folk art. Caldor brought Moses’ work to Kallir, who held her first one-woman show in 1940, and established themselves as her primary dealer. Kallir and Hildegard Bachert (1921-2019), who was the primary liaison for Moses at the Galerie, would help her navigate the fame and popularity that would transpire in the coming years, including copyrighting all her works and securing a deal with Hallmark to reproduce her paintings as Christmas cards. By the late 1940s, Grandma Moses was a superstar, including being received by President Truman at the White House in 1949 and being featured on the cover of *Time Magazine* in 1953. Despite this immense fame, she rarely left her farmhouse in upstate New York and made few changes to her humble everyday life. On the occasion of her 100th birthday in 1960, then New York Governor Nelson Rockefeller declared it “Grandma Moses Day.”

Her works, much like her life, are focused on the activities associated with agrarian life in upstate New York. Her paintings are time capsules which colorfully capture the moments of everyday life, littered with narrative vignettes commemorating specific events which were fundamental to the rural life she experienced in her childhood and adolescence. Throughout the year, these small farming communities would regularly come together to help one another with larger projects that a single family could not complete on their own. While initially task oriented, such

events would also serve as a way for the people to celebrate holidays together and strengthen their communal bonds while completing tasks that were necessary for life far from the comforts and convenience of larger towns and cities. Moses also believed that all members of the community, especially children, should have a role in these endeavors. According to Jane Kallir, granddaughter of Otto Kallir and noted Moses scholar, “Work and play were intimately connected in Moses’ world view, but seldom were the two so closely combined as in her memories of ‘sugaring off’. The artist’s written account and depictions of this annual ritual stress the integration of children into the working life of the farm, whereby they learn early on to share in its burdens and pleasures.” (J. Kallir, *Grandma Moses in the 21st Century*, Virginia, 2001,, p. 142) The present work, *Sugaring Off*, depicts everyone helping with the process of tapping the maple trees in early spring to release the sap and cook it down to make maple syrup and candy.

Though frequently referred to as a “primitive” painter, Moses’ paintings are far more complex and richer in nuance than often credited, as can be seen in *Sugaring Off*. Her paintings lack linear perspective and so they must be read as the eye drifts over the surface, adding up details to create a cumulative composition and narrative. In the snow-covered forest, there are a handful of buildings littered in the left half of the composition and vignettes of people are interwoven throughout. Many of the scenes depict adults laboring to complete the task, including leading teams of oxen, emptying the buckets of fresh sap from the trees, carrying buckets of sap to be cooked, and stirring the pots over a roaring flame. At the center foreground two adults are pouring the hot syrup onto some fresh snow, which would cause it to congeal and firm up into a sticky toffee treat for the children to enjoy. In keeping with Moses’ view that children should participate in labors of farm life, children are strewn throughout the composition in various states of “helping”; in the foreground children can be seen running around, some are seated on top of a fir tree carried by a sleigh, squealing with delight and waving to the viewer, others in the distance are assisting with the harvest, and several are clustered around the duo at center preparing the candy, patiently waiting for their sweet treat. The frenetic activity of the children imbues the scene with joy and gaiety, which is highlighted by Moses’ use of bright colors to render the figures. *Sugaring Off* is an idyllic masterwork that manifests the very essence that continues to make Grandma Moses one of the most recognized and beloved American painters.



PROPERTY FROM THE FAMILY OF ARTHUR MURRAY

34

ROBERT HENRI (1865-1929)

Edna Smith, Pink, No. 1

signed 'Robert Henri.' (lower left)

oil on canvas

41 x 33 in. (104.1 x 83.8 cm.)

Painted in 1918.

\$250,000 - 350,000

Provenance

Estate of the artist.

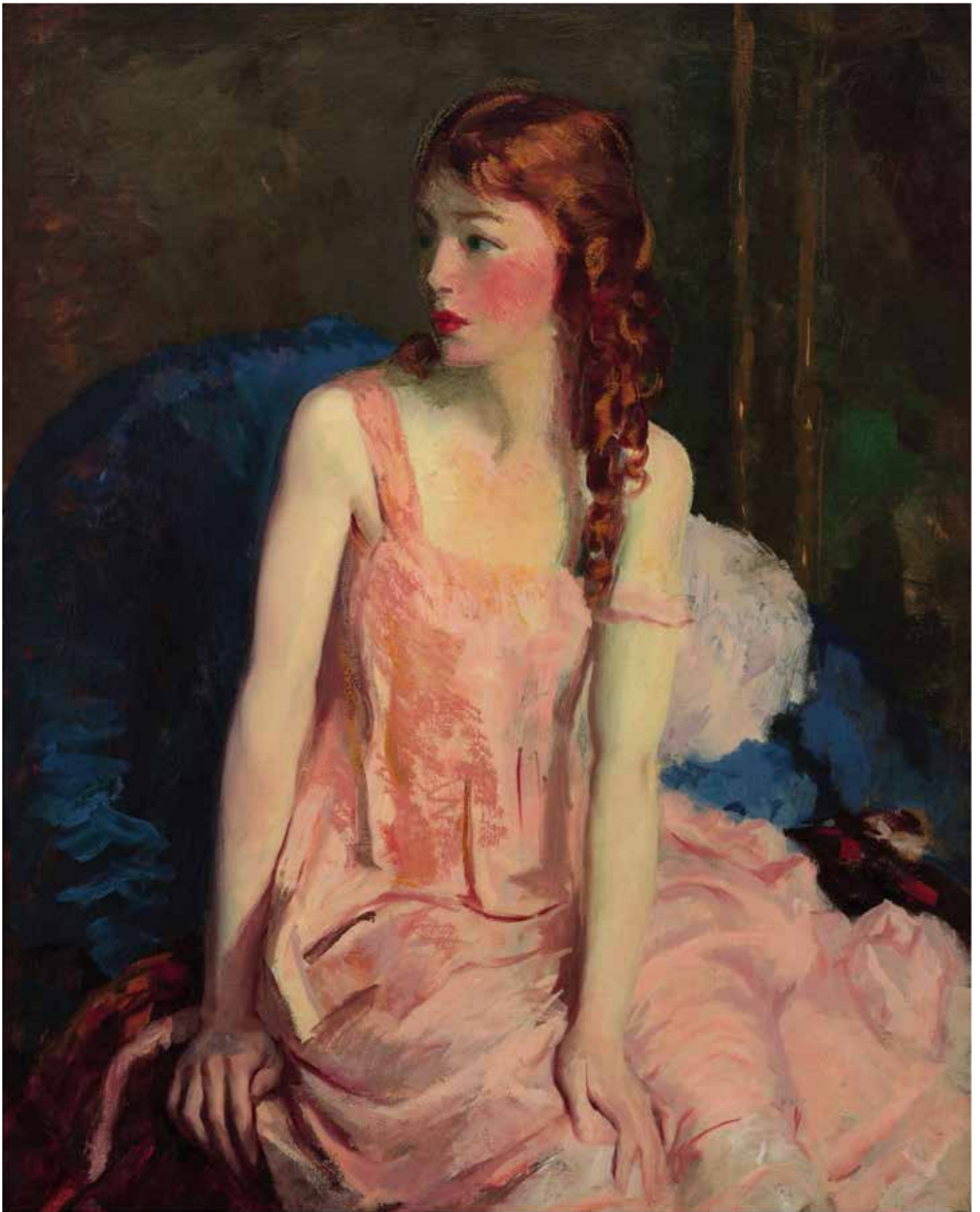
Chapellier Gallery, New York, by 1966.

Arthur Murray (1895-1991), New York, acquired from the above, July 5, 1966.

By descent to the present owner from the above, 1991.

Exhibited

New York, Chapellier Gallery, *One Hundred Selections from the Chapellier Gallery Collection*, 1966, n.p., no. 2.
(as *Edna Smith*)





Robert Henri, *The Young Girl*, 1915, oil on canvas.
Detroit Institute of Arts, City of Detroit Purchase, 19.148.



Robert Henri, *Edna Smith in a Japanese Wrap*, about 1915, oil on canvas,
20 x 24 in. (canvas); 34 x 30 in. (framed). Indianapolis Museum of Art at
Newfields, Gift in memory of John P. Frenzel, Sr., by his heirs, 73.105.2.

Robert Henri is regarded as one of the most formidable artists and instructors of American art in the twentieth century. From a young age, Henri expressed an interest in art which led him to enroll at the Pennsylvania Academy of Fine Arts in 1886. Here, he studied under the tutelage of Thomas Anshutz (1851-1912), Thomas Hovenden (1840-1895) and James B. Kelly (1854-1893). Two years later, his training took him to France where he enrolled in the Académie Julian under William-Adolphe Bouguereau (1825-1905) and Tony Robert-Fleury (1837-1911). This rigorous formal training imparted a lasting impression on the charismatic and dynamic budding artist who transcended the confines of the period's parameters surrounding academic art and strove to develop and cultivate a distinctive "American" style at the turn of the twentieth century which challenged traditional stylistic elements in the country's visual culture.

Henri's return to Philadelphia marked a pivotal point in his career which catapulted his role in the canon of American art. In 1892 he debuted as an instructor at the Philadelphia School of Design for Women. He cultivated a sense of community both in the classroom and through in-depth conversations with artistic circles comprised of his peers, among the likes of John Sloan (1871-1951), George Luks (1867-1933), William Glackens (1870-1938) and Everett Shinn (1876-1953).

In 1906, Henri was elected as a National Academician at the National Academy of Design; an honor bestowed upon those who their fellow artists believe have made significant strides in American art. When his peers' work is rejected at the Academy's annual exhibition for not following the accepted normative style, Henri withdraws his submissions and exhibits alongside Sloan, Luks, Glackens, Shinn, Maurice Prendergast (1858-1942), Ernest Lawson (1873-1939) and Arthur B. Davies (1862-1928) at Macbeth Gallery in a group exhibition which became known as "The Eight." The Eight marked the first in a series of independently funded and organized exhibitions which radically expanded the definition and scope of twentieth-century American art which differed significantly from longstanding academic traditions. The majority of the Eight would continue to cultivate a distinctive sketch-like style and exhibit alongside one another, however they would later be regarded as "Ashcan" artists, of which Henri was regarded as the spiritual leader. Ashcan artists used visceral paint applications to capture and document the world around them, including daily life in urban New York.

While Henri's teaching and movements he was associated with are widely regarded as progressive, his portraiture mirrored his own internal artistic journey and development. In an 1915 article in *The Craftsman*, Henri writes, "The people I like to paint are "my people," whoever they may be, wherever they may exist, the people through whom dignity of life is manifest, that is, who are in some way expressing themselves

naturally along the lines nature intended for them... my interest is awakened and my impulse immediately is to tell about them through my own language—drawing and painting in color.” (R. Henri, “My People.” *The Craftsman*, February 1915, vol. XXVII, no. 5, 459.) Henri did not merely attempt to capture image and likeness of his sitters; he believed his duty was to construct a painting that deviated from exactitude in favor of constructing the lasting sensation the individual impressed upon the artist. Robert Henri’s *Edna Smith* is a testament to his ongoing fascination with portraiture and his consistent obsession surrounding color harmonies. Here, Henri investigates color relationships, figuration and the role of the pink garment in the composition. Henri was less interested in solely transmuting the image and likeness of a figure in his portraiture. He wrote in *The Art Spirit*, “There is nothing in the juggler’s skill of copying things. It is a question of the significances and apprehending the special forms and colors which will serve as building materials.” (R. Henri, *The Art Spirit*, p. 50.) He believed his duty as an artist was to capture the emotions and sense of a given sitter, while also translating his own sensations impressed upon him.

Edna Smith was a frequent model for Henri whose distinctive red hair makes her presence traceable throughout his oeuvre. *The Young Girl* (1915, Detroit Institute of Arts), *Edna* (1915, Los Angeles County Museum of Art), *Edna Smith* (1915, Regis Collection), *Edna Smith in a Japanese Wrap* (circa 1915, Indianapolis Museum of Art at Newfields) and *Edna Smith (Torso)* (Private collection) illustrate his explorations in figuration, form and color with this particular model.

In the present work, Edna beams in a pink blush gown. Her red hair pops against the green backdrop, while brushstrokes of ochre trickle down her braid and spill onto the top of her dress. Stiffly seated, her arresting gaze beckons outside of the composition through the rotundity of her neck, glaring into the unknown. Everything in the composition is painstakingly curated from the palette to the sitter’s positioning, and even her slipped strap on her left shoulder. There is no question that Henri sought to make the dress a focal point of this specific work, when compared to other portraits Edna sat for, shawls do play a role in *Edna Smith in a Japanese Wrap* and *Edna*, however, the dark color choices utilized in the garment, complement the subtle undertones in the background and model’s complexion. A shining pink dress juxtaposed against a dark background is bold, glaring statement.

Color theory is one of the chief elements involved in the creation of *Edna Smith* and an ongoing fixation for Henri throughout his career. Henri chose to devote much space on the canvas to the dress, which also speaks to his fascination with color. Henri was known to extensively document his studies with pigments both in his portraiture and landscapes. He wrote that, “Colors are beautiful when they are significant...



Robert Henri, *Edna*, 1915, oil on canvas. Los Angeles County Museum of Art, Dr. Dorothea Moore Bequest, 43.15.14.

It is what they signify that is beautiful to us, really. The color is the means of expression. The reason that a certain color in life, like the red in a young girl’s cheek, is beautiful, is that it manifests youth, health; in another sense, that it manifests her sensibility.” (R. Henri, *The Art Spirit*, p. 137.) This point holds true in the present work, where the reds in Edna’s hair and on her cheek enhance her youthful glow.

Henri is regarded as the United States first “modern” painter, in part due to his distinctive style of portraiture. Instead of relying on academic training to construct a striking resemblance to the sitter, he tinkered with the work to satisfy his own artistic ingenuity while seeking to craft a portrait that spoke to his sitter on a personal level. The varying portraits of *Edna Smith* differ in form and color, but in the present work, we see Henri place an emphasis on her luscious drapery and meld together a breathtaking composition through highly curated color choices.



35

PROPERTY FROM THE FAMILY OF ARTHUR MURRAY

35

ERNEST LAWSON (1873-1939)

Connecticut Landscape

signed 'E. Lawson.' (lower right)

oil on canvas

12 3/8 x 16 1/4 in. (31.4 x 41.3 cm.)

\$10,000 - 15,000

Provenance

William Douglas Hamilton, Boston.

Castellane Gallery, New York.

Sale, Parke-Bernet Galleries, Inc., New York, January 28-29, 1970, lot 258.

Arthur Murray (1895-1991), New York, (probably) acquired at the above sale.

By descent to the present owner from the above, 1991.



36

**PROPERTY FROM A PRIVATE COLLECTION,
GEORGIA AND SOUTH CAROLINA**

36

ERNEST LAWSON (1873-1939)

Hillside, Winter

signed 'LAWSON' (lower left)

oil on canvas

18 1/4 x 22 1/4 in. (46.4 x 56.5 cm.)

Painted circa 1910.

\$20,000 - 30,000

Provenance

Kraushaar Galleries, New York, by 1976.

Private collection, acquired from the above, 1976.

Kennedy Galleries, Inc., New York. (as *Hillside Winter*)

Acquired by the present owners from the above.

Exhibited

Athens, Georgia, Georgia Museum of Art, *The Landscape in American Art*, September 8, 1984-January 8, 1985, pp. 37-38, no. 31, illustrated. (as *Hillside Winter*)

Athens, Georgia, Georgia Museum of Art, *American Impressionism in Georgia Collections*, September 11–November 14, 1993, pp. 66-67, illustrated, and elsewhere. (as *Late Winter*)

Auburn, Alabama, The Jule Collins Smith Museum of Fine Art at Auburn University, *Auburn Collects: The Noel and Kathryn Dickinson Wadsworth Collection*, March 13–May 21, 2004, p. 29, no. 12, illustrated. (as *Hillside Winter on the Hudson*)

New York, Park Avenue Armory, *The Winter Show*, January 19-28, 2024.

PROPERTY FROM A PRIVATE COLLECTION, TORONTO

37

THEODORE EARL BUTLER (1861-1936)

Le Tréport Fireworks

signed 'T.E. Butler' (lower left)

oil on canvas laid down on board

19 1/2 x 25 3/8 in. (49.5 x 64.4 cm.), oval

Painted in 1908.

\$10,000 - 15,000

Provenance

Private collection, gift from the artist.

Private collection, by descent from the above.

Sale, Christie's, New York, April 19, 2023, lot 418,
sold by the above.

Acquired by the present owner at the above sale.

Exhibited

Columbus, Ohio, Columbus Art School, *Exhibition of Paintings*, 1914.

Columbus, Ohio, Y.M.C.A. Building, *Columbus Art Loan Exhibition*, n.d.

Chicago, R.H. Love Galleries, *Theodore Earl Butler: Emergence from Monet's Shadow*, 1984.

Columbus, Ohio, Keny Galleries, *Monet's Giverny: American Impressionists from the Art Colony, 1886-1917*, October 4-November 5, 2007, pp. 7-8, illustrated. (as *Fireworks, Vernon Bridge*)

This work will be included in Patrick Bertrand's forthcoming *catalogue raisonné* of the work of Theodore Earl Butler.

This painting depicts the city of Le Tréport in Normandy during a fireworks display for Bastille' day. The painting captures the brilliant colors and explosions of the fireworks in the night sky, as well as the illuminated town and its reflection on the water. An assortment of sailboats carries spectators of the event.



37

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

38

ALLEN TUCKER (1866-1939)

Misty Day

signed and dated 'a. Tucker / 1906' (lower right) and inscribed 'MISTY DAY, N.E. HARBOR' (on the stretcher) and inscribed with title, signed again and inscribed '133 E. 80 St.' (on an artist's label affixed to the stretcher)

oil on canvas

25 1/8 x 30 1/8 in. (63.8 x 76.5 cm.)

Painted in 1906.

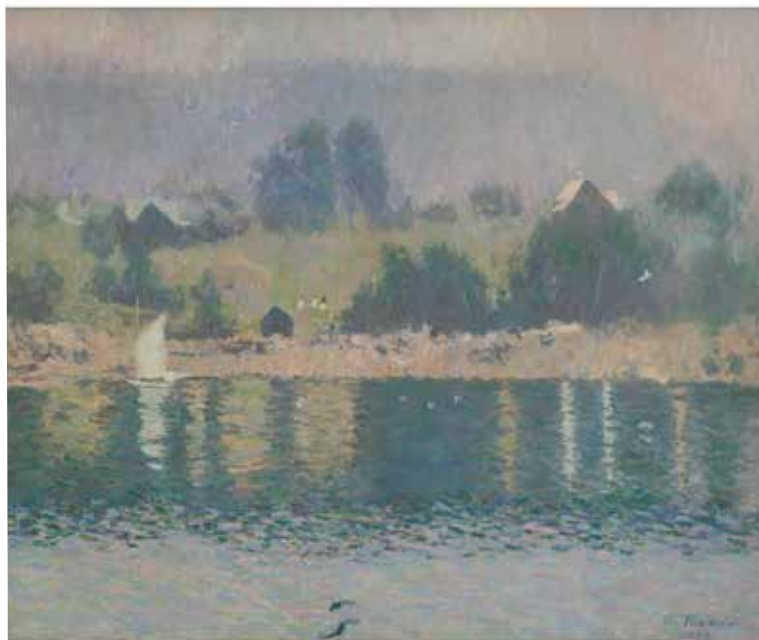
\$7,000 - 10,000

Provenance

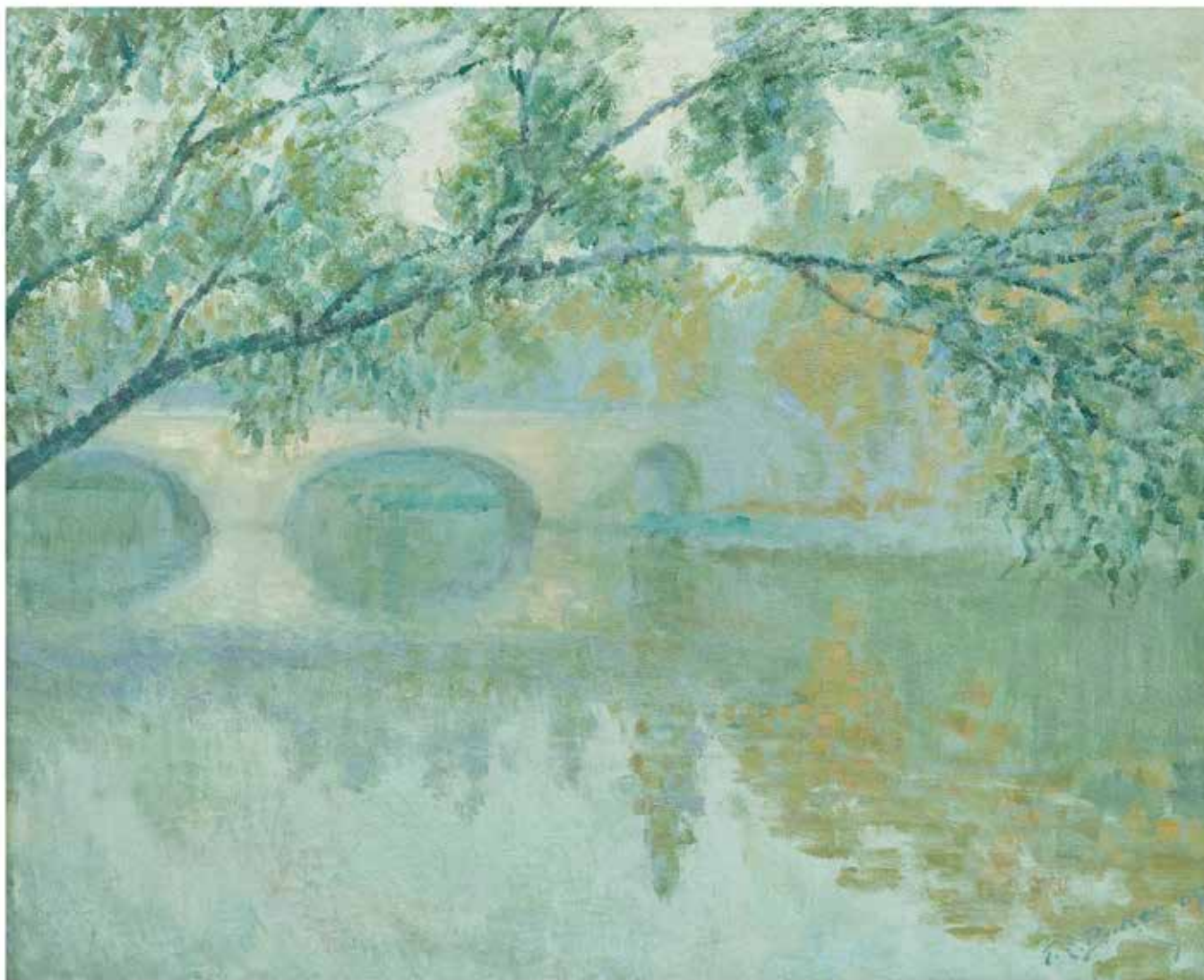
E. & A. Milch, Inc., New York.

Mr. and Mrs. I. David Orr, New York, acquired from the above,
April 9, 1966.

By descent to the present owner within the family of the above.



38



39

PROPERTY FROM A PRIVATE COLLECTION, SCOTLAND

39

THEODORE EARL BUTLER (1861-1936)

The Bridge near Giverny

signed and dated 'T.E. Butler '09' (lower right)

oil on canvas

23 3/4 x 28 3/4 in. (60.3 x 73 cm.)

Painted in 1909.

\$15,000 - 25,000

Provenance

Dr. William Bernard Johnston (1876-1948) and Janet Sharon (née Newlands) Johnston (1878-1965), Giverny, France.

Janet Sharon (née Johnston) Farr (1904-1994), Chevy Chase, Maryland, daughter of the above, by descent from the above, 1965. By descent to the present owner from the above, 1994.

This painting will be included in Patrick Bertrand's forthcoming *catalogue raisonné* of the work of Theodore Earl Butler.

40

GASTON LACHAISE (1882-1935)

Female Figure (Standing Nude, Left Hand Raised) [LF 56]

inscribed 'Lachaise' (along the base) and inscribed and dated 'Lachaise / © / 1927' (on the back)

and inscribed 'Lachaise / Estate' and numbered '4 / 11' (on the back)

bronze with gold patina

11 3/4 in. (29.8 cm.) high, on a 1 in. (2.5 cm.) high marble base

Modeled circa 1915; cast by 1967.

\$7,000 - 10,000

Provenance

Lachaise Foundation, by 1967.

[With] Felix Landau Gallery, Los Angeles.

Private collection, Midwestern United States, acquired from the above, 1969.

Sale, Sotheby's, New York, October 2, 2018, lot 82, sold by the above.

Acquired by the present owner at the above sale.

Exhibited

Des Moines Art Center, Edmundson Art Foundation, Inc., *Iowa Collects*, 1985, p. 53, illustrated.

New York, Cavalier Galleries, *True to Form: Works by 20th and 21st-Century Sculptors*, June 8-July 8, 2023.

Nantucket, Massachusetts, Bartlett's Farm, *The Nantucket Show*, July 17-21, 2025.

Literature

A.E. Gallatin, *Gaston Lachaise: Sixteen Reproductions in Collotype of the Sculptor's Work*, New York, 1924, p. 51, another example referenced. (as one of 25 small bronze figures made between 1906 and 1917)

Los Angeles County Museum of Art, *Gaston Lachaise, 1882-1935: Sculpture and Drawings*, exhibition catalogue, Los Angeles, 1963, n.p., no. 56, another example illustrated.

H. Kramer, *The Sculpture of Gaston Lachaise*, New York, 1967, p. 48, no. 36, another example illustrated.

D.B. Goodall, *Gaston Lachaise: Sculptor*, Ph.D. dissertation, Harvard University, Cambridge, Massachusetts, 1969, vol. 1, pp. 361-62, 410n.70; vol. 2, p. 434.

Hirschl & Adler Galleries, *Modern Times: Aspects of American Art, 1907-1956*, New York, 1986, p. 66, no. 57, another example illustrated.

Meredith Long and Co., *For the Collector: Important Twentieth-Century Sculpture*, exhibition catalogue, Houston, 1990, n.p., another example illustrated.

Salander O'Reilly Galleries, *Gaston Lachaise: Sculpture*, exhibition catalogue, New York, 1991, pp. 30-31, 82, no. 9, another example illustrated.

Hirschl & Adler Galleries, *Six American Modernists: Marsden Hartley, Gaston Lachaise, Elie Nadelman, Georgia O'Keeffe, Charles Sheeler, John Storrs*, exhibition catalogue, New York, 1991, pp. 17, 18, no. 24, another example illustrated.

Galerie Gerald Piltzer, *Gaston Lachaise: Sculptures*, exhibition catalogue, Paris, 1992, pp. 36, 60, no. 36, another example illustrated.

S. Hunter, *Lachaise*, New York, 1993, pp. 118-19, 243, another example illustrated.

Gerald Peters Gallery, *Gaston Lachaise: A Modern Epic Vision*, exhibition catalogue, Santa Fe, 2012, n.p., pl. 16, another example illustrated.

The Lachaise Foundation has assigned the identification number LF 56 to the statuette.

We are grateful to Virginia Budny, author of the forthcoming *catalogue raisonné* sponsored by the Lachaise Foundation, for preparing the following catalogue entry for this work.

Gaston Lachaise's *Female Figure (Standing Nude with Left Hand Raised)* is one of a group of statuettes of women created in the early 1910s, and cast by 1917, as part of a successful plan to launch his sculpture career in New York City. Before casting the statuette in bronze, he signed the plaster model on the side of the base, and this signature has been reproduced in all of the bronze casts of the work. Before producing the second bronze, he added another signature and a copyright date of 1927 to the back of the model—one of his common practices—and this new inscription was also replicated in the subsequent casts. (Those first two casts are presently unlocated.) No other casts were produced until the Lachaise Foundation, which was established in 1963 and owns the model, authorized an edition of eleven numbered Estate casts. Thus far, between 1964 and 2002, nine casts, including the present example, were produced, all bearing the Estate mark and edition number.

The high-waisted, long-legged nude in this statuette—like many of those in Lachaise's other ideal works—was inspired by his lover, Isabel Dutaud (1872-1957), whom he married in 1917. The nude's posture and enigmatic gestures closely compare to the sibyl-like nude in the final version of his early masterwork, the heroic, iconic *Woman (Elevation)* [LF 55], which was begun in 1912; completed in 1915; introduced to the public in Lachaise's first show, at the Bourgeois Galleries, New York City, in 1918; and first cast in bronze in 1927 (Art Institute of Chicago). Indeed, the figure's stance in *Female Figure (Standing Nude with Left Hand Raised)*—the alternative titles are posthumous—is virtually a mirror-image of the woman's posture in the larger-than-life statue, and her oracular gestures similarly compare to those in the final version of that work, suggesting that the statuette was created by Lachaise while completing his full-scale model for *Woman (Elevation)*.





41

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

41

JOHN HENRY TWACHTMAN (1853-1902)

Fountain, World's Fair

oil on panel

7 x 10 1/2 in. (17.8 x 26.8 cm.)

Painted *circa* 1893.

\$4,000 - 6,000

Provenance

Macbeth Gallery, New York, by 1918.

Private collection.

Sale, American Art Association, Inc., February 2-3, 1928, lot 117.

Albert E. Gallatin, New York.

Rehn Gallery, New York.

Henry Sheaffer, Pottsville, Pennsylvania.

Babcock Galleries, New York.

Edward A. Grant, New York, *circa* 1954-57.

Babcock Galleries, New York.

Mr. and Mrs. I. David Orr, New York, acquired from the above, 1958.

By descent to the present owner within the family of the above.

Exhibited

New York, Macbeth Gallery, *Second Exhibition of Intimate Paintings*, December 1918, n.p., no. 82.

New York, Century Club, 1920.

New York, Babcock Galleries, *Important Paintings by American Artists of the 19th and 20th Century*, September 29-October 31, 1952, no. 20. (as *The Fountain*)

New York, Spainerman Gallery, LLC, *John Twachtman (1853-1902): A Painter's Painter*, May 4-July 24, 2006, pp. 164-65, 251, no. 43, illustrated.

Literature

J.D. Hale, *The Life and Creative Development of John H. Twachtman*, Ph.D. dissertation, Ohio State University, Columbus, Ohio, 1957, vol. I, p. 550, no. 180. (as *The Fountain*)

The present work is recorded as OP.1175 in the *John Henry Twachtman Catalogue Raisonné: An Online Catalogue* by Lisa N. Peters, Ph.D., in Collaboration with the Greenwich Historical Society, Greenwich, Connecticut. The *catalogue raisonné* is available at www.jhtwachtman.org.



42

PROPERTY FROM THE COLLECTION OF NORM AND DOROTHY LIEN, CARMICHAEL, CALIFORNIA

42

MAURICE BRAZIL PRENDERGAST (1858-1924)

Sheep in the Meadow, Eagle Island, Maine

signed, inscribed and dated 'Maurice · H · Prendergast · / · Eagle · Island · ME · / aug '90.' (lower left)

watercolor on paper

10 x 8 1/2 in. (25.4 x 21.6 cm.)

Executed in 1890.

\$20,000 - 30,000

Provenance

Private collection, circa 1920s.

Private collection, grandson of the above, by descent from the above, Sale, Sotheby's, New York, March 14, 2001, lot 101. (as *Sheep in a Meadow*)

D. Wigmore Fine Art, New York, by 2002.

Acquired by the late owners from the above, July 16, 2002.

The present work was assigned number 515A by the Prendergast Catalogue Raisonné committee.

PROPERTY FROM THE COLLECTION OF NORM AND DOROTHY LIEN, CARMICHAEL, CALIFORNIA

43

MAURICE BRAZIL PRENDERGAST (1858-1924)

Landscape with Figures, Summer House and Pavilion

signed 'Prendergast' (lower right)

watercolor and graphite on paper laid down on board

15 1/4 x 22 1/2 in. (38.7 x 57.2 cm.)

Executed *circa* 1910-11.

\$250,000 - 350,000

Provenance

Charles Prendergast (1863-1948), Norwalk, Connecticut, brother of the artist, by descent from the artist, 1924.

Private collection, *circa* 1930s.

Private collection, by descent within the family of the above.

Menconi & Schoelkopf Fine Art, LLC, New York. (as *Landscape with Figures, Summerhouse and Pavilion*)

Acquired by the late owners from the above, May 14, 2007.

Literature

C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast and Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, pp. 453, 802, no. 979, illustrated.



Maurice Prendergast's *Landscape with Figures, Summer House and Pavilion* executed around 1910-11 belongs to a transformative period in the artist's *oeuvre* that exemplifies his mastered synthesis of European modernist influences and American subject matter. Prendergast's work from this period was heavily influenced by his deeper exposure to the works of Paul Cézanne (1839-1906), Paul Signac (1863-1935), and Henri Matisse (1869-1954) along with the other Neo-Impressionist and Fauve masters that collectively shaped his use of distinctive vibrant color, spirited motion, and simplified forms. In *Landscape with Figures, Summer House and Pavilion*, their influence is seen in Prendergast's portrayal of an American scene of public leisure, as he transforms the motifs of a summer house, pavilion, bustling figures, and lush grounds into a harmonious composition where color, architecture, and movement intertwine. *Landscape with Figures, Summer House and Pavilion* is a seminal work for the artist that bridges decorative abstraction with observational fidelity and beautifully exhibits the unique style that defines Prendergast's most celebrated mature work of the early twentieth century.

In 1907, Prendergast made a pivotal journey to France after a thirteen-year absence. After docking in Le Havre after a lively crossing, he arrived in Paris around May 31st eager to immerse himself in the French capital and revive his creative spirit. Already familiar with the vernacular of the Impressionists, this journey was significant for the proximity it placed him to the values of the Neo-Impressionists and Fauves, along with the work of older generations of artists like Vincent van Gogh (1853-1890), Paul Gauguin (1848-1903), and Odilon Redon (1840-1916). Among his visits to the Champ de Mars, Jardin du Luxembourg, and numerous exhibitions featuring works by the leading modernists living and working in Paris at the time, Prendergast visited the Bernheim-Jeune gallery that June to view the exhibition of seventy-nine watercolors by Cézanne—the first of two influential exhibitions of Cézanne's work he would attend while in France. Prendergast went on to spend the remainder of the summer months in Saint-Malo observing and sketching leisure scenes. His respite on the French coast would be a productive one and such works as *Beach at St. Malo* (c. 1907, Thyssen-Bornemisza Museo Nacional, Madrid) impart Prendergast's deep attraction to the colorful bathers

and bathing tents, sandy beaches, and crystalline blue waters of St. Malo. Furthermore, these works reveal the immediate impact studying Cézanne's brushwork, such as in Cézanne's *Mont Sainte-Victoire* (1902-06, Philadelphia Art Museum), had on Prendergast and anticipates his wider use of the stylistic technique of arranging figures and objects into dense screens of color and pattern throughout the picture plane.

By September, Prendergast returned to Paris and remained in the French capital long enough to visit the acclaimed 1907 Salon d'Automne that opened the following month. Included in that year's Salon were fifty-six paintings by Cézanne and these works, along with those that he viewed earlier at Bernheim-Jeune gallery, had a profound effect on his stylistic development. Notably, Prendergast also sketched Matisse's *Le Luxe I* (1907, Centre Pompidou, Paris) when it was exhibited at that year's salon, another modernist whose treatment of form would impact Prendergast's design of figures within his compositions. Near the end of his journey, Prendergast reflected in a letter to friend and student, Esther Baldwin Williams (1867-1964), "I was somewhat bewildered when I first got here, but I think Cezanne will influence me more than the others...I am so chocked full of the exhibitions here I don't know what influence it will have after I am once more home." (as quoted in R.J. Wattenmaker, *Maurice Prendergast*, New York, 1994, p. 87) It was in Cézanne's watercolors and oils depicting Provençal landscapes, still lifes, and bathers that Prendergast observed that pictures could be dictated by color without conceding to academic principles and was affirmed in his own artistic development by the French master's stylistic independence.

Prendergast returned to New York in time to prepare for what would be one of the most infamous exhibitions in twentieth-century American Art. Just before Prendergast's journey to France in 1907, newspapers announced that The Eight, the organization of "a group of eight painters who have been ...referred to often as 'the apostles of ugliness'...have formed themselves into a body, it was announced last evening, without a leader, president or formal organization of any kind...The eight will give their first exhibition next winter, perhaps in February, at the galleries of William Macbeth..." (R.J. Wattenmaker, *Maurice*



Maurice Brazil Prendergast (1858-1924), *Beach at St. Malo*, ca. 1907, oil on canvas, 14 1/2 x 17 1/2 in. (36.8 x 44.5 cm). Carmen Thyssen Collection, Madrid. Inv. no. CTB.1982.37.



Paul Cézanne (1839-1906), *Mont Sainte-Victoire*, c.1902, oil on canvas, 25 1/2 x 32 in. (64.8 x 81.3 cm). Philadelphia Museum of Art / The George W. Elkins Collection / Bridgeman Images.

Prendergast, New York, 1994, p. 85) Prendergast, along with the other members of The Eight—Robert Henri (1865-1929), John Sloan (1871-1951), George Luks (1866-1933), Everett Shinn (1876-1953), William Glackens (1870-1938), Ernest Lawson (1873-1939), and Arthur B. Davies (1862-1928)—collectively defied the conservative juries of the National Academy of Design and narrow definitions of artistic merit when they opened their exhibition at Macbeth Galleries in February of 1908. Prendergast planned to submit seventeen works of which ten were small panels that he painted during his summer spent at Saint-Malo. Each work exhibited demonstrated both his coloristic brilliance and complex spatial rhythms mastered at this point in his artistic career and preface the more abstract and decorative qualities he would explore with increased vigor.

In the years preceding his travels through France in 1907 and his participation in The Eight's 1908 exhibition at Macbeth Galleries, Prendergast's stylistic development was categorized by periods of consolidation and experimentation. By the early 1910s when *Landscape with Figures, Summer House and Pavilion* was executed, Prendergast began using a more vibrant palette to create larger, simplified units of color dispersed across the picture plane, often placing pure or semi-pure patches of color alongside one another and letting the whites of the paper remain visible for a more luminous effect. Prendergast was also increasingly refining how architectural elements like pavilions, gazebos, and beach shelters functioned in his compositions, continuing his long-held interest in the architecture that characterizes his leisure scenes. As seen in the present work, these structures rendered with a simplified geometry provided Prendergast with compositional anchors to explore color, form, and pattern and often appear as points of tension between representation and abstraction.

Landscape with Figures, Summer House and Pavilion also reveals Prendergast's interests in developing the stylistic relationship between his figures and architecture during this period. His figures, much like his structures, are rarely individualized and are defined primarily by their decorative patterns and color rhythms. For each of his figures, Prendergast renders them with a simple blue outline that serves as a border for patches of flattened, simplified color and patterns that describe their clothing, hats, and parasols—both contrasting and harmonizing with the surrounding architecture. Prendergast's outlining of his figures in a color that does not directly correspond to the local color of the scene or the apparel of his figures is of note, as this technique directly references Cézanne's broken rhythmic color outlines and is one Prendergast would have had the opportunity to intently study during his time in Paris. Furthermore, the curved movement of his figures in his work during this period is reminiscent of the movement seen in Matisse's figures and directly recalls his study of *Le Luxe I*.

The subject of *Landscape with Figures, Summer House and Pavilion*—a bustling crowd of brightly, well-dressed figures in front of a grand summer house and pavilion—is also significant for its place within Prendergast's vast body of work devoted to scenes of public recreation. In the 1890s with such works as *Franklin Park, Boston* (1895-97, Terra Foundation for American Art, Chicago), Prendergast began exploring the visual richness he found in the movement, color, and form that these scenes of democratic leisure had to offer. These earlier works reveal that while his attraction to the subject remained constant, his stylistic treatment evolved



Maurice Brazil Prendergast (1858-1924), *Franklin Park, Boston*, 1895-97, watercolor over black chalk, on ivory, wove, watercolor paper, 17 1/2 x 13 1/8 in. (44.5 x 33.3 cm). Terra Foundation for American Art, Daniel J. Terra Collection. Obj. no. 1999.111.

over time—evolving from scenes characterized by Impressionist sensibilities toward ones distinctly modern for their incorporation of early modes of abstraction. In contrast to the present work, *Franklin Park, Boston* exhibits Prendergast's early inclination to render his scenes with fluid washes and softly modulated tones, still concerned with capturing the topographical and atmospheric impressions of the subject.

In *Landscape with Figures, Summer House and Pavilion*, Prendergast ultimately demonstrates the culmination of stylistic and thematic developments that had defined his art since the 1890s and that were profoundly transformed by his 1907 sojourn in France. Synthesizing Cézanne's structural approach to composition, Matisse's decorative color harmonies, and the Neo-Impressionists' and Fauves' chromatic vitality, Prendergast created a distinctly modern vision of American leisure that bridges observation and abstraction. The present work's flattened planes of luminous color, rhythmic arrangement of figures, and integration of architectural motifs signal the artist's mature command of pictorial design and anticipate his increasingly decorative and mosaic-like watercolors of the late 1910s and 1920s. Through this synthesis, *Landscape with Figures, Summer House and Pavilion* stands as both a testament to Prendergast's engagement with European modernism and a defining statement of his contribution to the evolution of early twentieth-century American painting.

PROPERTY FROM A PRIVATE COLLECTOR, GREAT NECK, NEW YORK

44

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Sea—Grey and Silver

signed with artist's butterfly device (lower left) and signed with artist's butterfly device again, inscribed with title and signed and inscribed 'Whistler - 13. Tite Street - Chelsea -' (on an artist's label affixed to the backing board)

watercolor on paper laid down on card

7 x 10 in. (17.8 x 25.4 cm.)

Executed in 1881.

\$80,000 - 120,000

Provenance

Thomas Delano Whistler (1857-1921), Baltimore, Maryland, half-nephew of the artist, gift from the artist, 1881.

Gwendoline (*née* Whistler) Parker (c.1885-1963), Dover, Massachusetts, daughter of the above, by descent from the above, 1921.

Private collection, Massachusetts, gift from the above, 1945.

Sale, Merrills Auctioneers & Appraisers, Williston, Vermont, October 25, 2024, lot 52.

Acquired by the present owner at the above sale.

Exhibited

Boston, Museum of Fine Arts, *Oils, Water-colors, Drawings and Prints by James McNeill Whistler*, April 24-May 13, 1934, n.p., cat. no. 38. (as *Marine*)

Literature

M.F. Macdonald, *James McNeill Whistler: Drawings, Pastels and Watercolors: A Catalogue Raisonné*, New Haven, Connecticut, 1995, pp. 323, 638, no. 858, illustrated.

The present work is recorded in Dr. Margaret F. MacDonald's *The Paintings of James McNeill Whistler: A Catalogue Raisonné* as number M.0858 and is available exclusively online at www.whistlerpaintings.gla.ac.uk.

The present work is accompanied by five hand-written letters by James Abbott McNeill Whistler, one formal invitation to a private viewing from James Abbott McNeill Whistler, a lithograph of James Abbott McNeill Whistler's *The Long Gallery, Louvre*, a catalogue for the exhibition *Whistlers and Further Family* held at the Glasgow University Library from May to September 1980, three hand-written letters from various family members to Mrs. Thomas Whistler, two hand-written notes by Hesterly Fearing Black about the watercolor's origin as a wedding gift to her mother's grandparents, a birthday card presumably to Hesterly Fearing Black from her mother, a typed family tree of Thomas Delano Whistler and his descendants, a printed copy of August H. Parker's obituary published in 1951, two letters dated from 1964 to Vera Whistler Howell from "France" (presumably a female Whistler relative), one hand-written list of books about Whistler, one saved newspaper article from the April 7, 1949 issue of *The Boston Daily Globe* titled "Famous Father of Famous Son: Painter Whistler's Famous Father," a sketch of Sophie Marguerite "Daisy" Ames Whistler presumably by Josephine Ames, twenty-one photographs of Thomas Delano Whistler's family, three tintypes of Thomas Delano Whistler with his wife Sophie, and two tintypes of Thomas Delano Whistler.





James Abbot McNeill Whistler's watercolors executed during the 1880s are reflective of one of the richest, transitionally formative periods of Whistler's career. During this period, Whistler redefined his artistic practices, advanced his treatises on modern art, and all but abandoned the large-scale pictures that he favored for quickly executed, intimately sized arrangements in watercolor as an innovative way to reinvent himself and regain posterity among English and American art circles. *The Sea—Grey and Silver* is a significant example within Whistler's oeuvre that exemplifies the techniques employed for his initial attempts to produce watercolors intended for public exhibition and is representative of his wholehearted adoption of the medium as a primary mode of expression.

At the beginning of the 1880s, Whistler was financially recovering from the aftermath of the libel trial of 1878 against critic John Ruskin (1819-1900) who Whistler sued over his fierce condemnation of his painting *Nocturne in Black and Gold: The Falling Rocket* (1875, Detroit Institute of Arts) when it was exhibited at Grosvenor Gallery. Despite his nominal legal victory, the trial left Whistler bankrupt and forced him to sell the White House, his new residence and studio in Tite Street. To begin the process of rebuilding his career and reputation, Whistler accepted a commission from London's Fine Art Society to produce twelve etchings of Venetian subjects and, with a six hundred pound advance, traveled to The Floating City in September of 1879 to embark on what would be a transformational experience.

Though the project was meant to be completed in three months, Whistler remained in Venice for a little over a year. He eventually returned to London in November of 1880 with views of the Italian city's back alleys, intimate canals, and decaying palaces that diverged significantly from the historically conventional views of the city's monuments and landmarks. Whistler "Learned to know a Venice in Venice that *the others* never seem to have perceived." (as quoted in L. Glazer, E. Jacobsen, B. McCarthy, K. Roeder, *Whistler in Watercolor: Lovely Little Games*, exhibition catalogue, Washington, D.C., 2019, p. 44) While his Venice etchings garnered attention, it was Whistler's pastel studies portraying the atmospheric effects of the cityscape with a profound modernity and distinctive tranquility that brought forth universal enthusiasm from critics when

they were exhibited at the Fine Art Society that December. The favorable reception to Whistler's body of work produced during his Venetian sojourn effectively aided in the re-establishment of his professional reputation in London art circles and his exploration of tonal harmonies using pastel propelled his shift to adopting watercolor as a central mode of expression.

The Sea—Grey and Silver executed in 1881 belongs to a period of renewed vigor for Whistler and is representative of his full engagement of watercolor—a lighter and more improvisational counterpart to oil and etching. Following the success of his exhibition of Venetian subjects, Whistler set off for the Channel Islands in the fall of 1881 with a mission to execute a series of seascapes in watercolor for an upcoming exhibition of seascapes at the Fine Art Society. He found conditions in the Channel Islands to be harsh and when he arrived in Jersey, which the present work likely depicts, by way of Guernsey, he established himself along St. Brelade's Bay at the Hotel de l'Europe in St. Helier. Whistler stayed for only a short period battling the windy, freezing cold before finally making his return to London. Though he did not return with the series of work he had hoped for and abstained from submitting to the Fine Art Society's exhibition, the works he did manage to produce serve as an important milestone for his advancement in watercolor.

In *The Sea—Grey and Silver*, Whistler presents a deliberately rendered view of the beach, possibly in St. Helier in Jersey. To execute the scene, he applies meticulously brushed washes of muted blues, grays, greens, and browns and exploits the pebbled texture and white undertones of the sheet to create highlights in the sand and water. The small, dark brown rocks painted on top of the broader washes offer a subtle counterpoint between color and drawing. Whistler seldom used graphite underdrawing and emphasizes the horizontality of the scene by demarcating a clear horizon line at the lower third of the composition. The techniques evident in the present work are emblematic of his earliest efforts to produce watercolors for public exhibition and are seen again in other notable works produced during his brief journey to the Channel Islands in 1881, such as in *Note in Blue and Opal—Jersey* (1881, Freer Gallery of Art Collection, National Museum of Asian Art,



James Abbott McNeill Whistler (1834-1903), *Note in Blue and Opal—Jersey*, 1881, watercolor on paper, 5 7/16 x 10 1/16 in. (13.8 x 25.5 cm). Freer Gallery of Art Collection, National Museum of Asian Art, Smithsonian, Washington, DC. Acc. No. F1904.83a-b

Washington, D.C.) that depicts a view of the beach in St. Helier. In both *Note in Blue and Opal-Jersey* and the present work, Whistler renders an expanse of silver sand balanced by a luminous sky and the reflective surface of the water.

The present work has been categorized as one of Whistler's silvery "harmonies." (M.F. Macdonald, *James McNeill Whistler: Drawings, Pastels and Watercolors: A Catalogue Raisonné*, New Haven, Connecticut, 1995, p. 323) Whistler believed that painting should be valued for its aesthetic harmony—the compositional arrangements of color, tone, and form—and for this reason was fascinated by the analogy between art and music. To underscore this philosophy, Whistler borrowed terminology from music for his titles, often labeling his works as a Nocturne, Symphony, Harmony, or Note. Whistler's harmonies, including the present work, are usually defined by their emphasis on the overall tonal relationship of color and the deliberate orchestration of each visual element like the arrangement of chords in music. Subject matter, while providing the viewer with a point of reference, served as a vehicle for the visual music that Whistler aimed to convey.

This philosophical approach is seen again in his revered watercolor *London Bridge* (1881, Freer Gallery of Art Collection, National Museum of Asian Art, Washington, D.C.) executed in 1881 shortly after the completion of the present work. In *London Bridge*, Whistler depicts the river Thames as if viewed from a boat on the water using shimmering, delicate gray, gold, and brown washes of pigment to convey the hazy, damp atmosphere of the city. *London Bridge* was labeled as "his first water-colour drawing" by Edward William Goodwin (1833-1886), a staunch ally of Whistler and, though it was not truly Whistler's first watercolor, *London Bridge* announced the beginning of his newfound interest in watercolor as a primary medium. (E.W. Goodwin as quoted in L. Glazer, E. Jacobsen, B. McCarthy, K. Roeder, *Whistler in Watercolor: Lovely Little Games*, p. 16) *The Sea—Grey and Silver* along with his other watercolors produced in the Channel Islands earlier that year can be viewed as a significant precursor to *London Bridge* that embodies the principles

of Whistler's harmonies. In each of these works, Whistler places greater value on the harmonic arrangements of muted tones over topographical accuracy and each serve as important turning points in establishing himself as a modernist championing the principles of "art for art's sake."

Shortly after its execution in 1881, Whistler gifted *The Sea—Grey and Silver* to his half-nephew, Thomas Delano Whistler (1857-1921) and his new wife, Sophia Marguerite (*née* Ames) Whistler (1862-1922) on the occasion of their wedding that took place on September 20th of that year at Trinity Church in Newport, Rhode Island. Sophia, born in Boston in 1862, was the youngest daughter to painter Joseph Alexander Ames (1816-1872) and Sarah Fisher (*née* Clappitt) Ames (1818-1901). Thomas was the second child of George William Whistler, Jr. (1822-1869), Whistler's half-brother, and his second wife, Julia DeKay (*née* Winans) Whistler (1825-1875). After his father's death in 1869 in England, Thomas maintained a sporadic, yet frequent enough correspondence with his uncle to inspire him to gift *The Sea—Grey and Silver* to Thomas as a generous wedding present. While much is unknown about Thomas and Sophia's life together, surviving photographs and documents that have been retained with the present work provide a glimpse into their relationship with each other, with their uncle, and with their daughter, Gwendolyn (*née* Whistler) Haughton.

The Sea—Grey and Silver exemplifies the pivotal role watercolor played for Whistler during the 1880s. Through watercolor, Whistler succeeded in exploring tonal harmonies with a delicacy and immediacy unavailable in oil or etching. The restrained palette, careful orchestration of visual elements, and musical sensibility evident in the present work reveal Whistler's evolving aesthetic philosophy that privileged harmony and atmosphere over narrative and topographical accuracy. *The Sea—Grey and Silver* stands as a testament to Whistler's transition into a new phase of modernist expression, marking the moment when watercolor became significant to his artistic identity and legacy.



James Abbott McNeill
Whistler (1834-1903),
London Bridge, 1881,
watercolor over graphite
on paper, 6 7/8 x 10 15/16 in.
(17.5 x 27.8 cm).
Freer Gallery of Art Collection,
National Museum of Asian Art,
Smithsonian, Washington, DC.
Acc. No. F1905.115a-b

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

45

JULIAN ALDEN WEIR (1852-1919)

The Rose Pink Bodice

signed 'J. Alden Weir -' (upper left)

oil on canvas

30 1/4 x 25 1/8 in. (76.8 x 63.8 cm.)

\$15,000 - 25,000

Provenance

Ella F. (née Baker) Weir (1852-1930), New York, wife of the artist, by descent from the artist, 1919.

Dorothy (née Weir) Young (1890-1947), New York, daughter of the above, by descent from the above, 1930.

Caroline Alden (née Weir) Ely (1884-1973), Old Lyme, Connecticut, and Cora (née Weir) Burlingham (1892-1986), New York, sisters of the above, by descent from the above, 1947.

Richard K. Larcada Gallery, New York, from the above, by 1968. (as *Portrait of a Woman*)

Mr. and Mrs. I. David Orr, New York, acquired from the above, December 5, 1968.

By descent to the present owner within the family of the above.

Exhibited

New Haven, Connecticut, The New Haven Paint and Clay Club, *Fourth Annual Exhibition*, April 18-May 7, 1904, n.p., no. 66.

(as *The Rose-Pink Bodice*)

Philadelphia, *One Hundredth Anniversary Exhibition of the Pennsylvania Academy of the Fine Arts*, January 23-March 4, 1905, no. 499.

(as *Rose Pink Bodice*)

New York, Montross Gallery, *Ten American Painters*, March-April 1905. (as *Rose Pink Bodice*)

Cincinnati Museum, *Twelfth Annual Exhibition of American Art*, May 20-July 10, 1905, p. 8, no. 19.

The Art Institute of Chicago, *Eighteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists*, October 19-November 26, 1905, p. 62, no. 351. (as *The rose-pink bodice*)

Worcester, Massachusetts, Worcester Art Museum, *Ninth Annual Exhibition of Oil Paintings*, May 31-September 23, 1906, p. 19, no. 141.

New York, Montross Gallery, *Exhibition of Pictures by J. Alden Weir*, January 2-15, 1907, no. 21.

Boston, The Copley Society of Boston, *Loan Collection of Paintings by American Artists*, July 1907, p. 5, no. 16. (as *The Rose-Pink Bodice*)

Philadelphia, The Pennsylvania Academy of Fine Arts, *Exhibition of Paintings by Ten American Painters*, April 11-May 3, 1908, n.p., no. 89. (as *Rose Pink*)

New York, The Century Club, February 1911. (as *Rose-Pink Bodice*).

Pittsburgh, Carnegie Institute, *Fifteenth Annual Exhibition*, April 27-June 30, 1911, n.p., no. 312. (as *Rose Pink Bodice*)

Minneapolis Institute of Art, January 1916.

Massachusetts, Worcester Art Museum, *Exhibition of Portraits in Oil by American Portrait Painters*, Assembled and Sent Out by the American Federation of Arts, November 7-28, 1915, n.p., no. 44. (as *Rose and Pink Bodice*)

St. Louis, City Art Museum, *An Exhibition of Portraits by American Artists*, February 1916, p. 8, no. 51, and elsewhere. (as *Rose and Pink Bodice*)

Cincinnati Museum, *Special Exhibition of a Collection of Portraits by American Artists Assembled by the American Federation of Arts*, March 8-31, 1916, n.p., no. 51, and elsewhere. (as *Rose and Pink Bodice*)

Rhode Island School of Design, *Portraits in Oil by American Portrait Painters*, Assembled and Sent Out by the American Federation of Arts, April 5-25, 1916, n.p., no. 51, and elsewhere. (as *Rose and Pink Bodice*)

New York, The Metropolitan Museum of Art, *Julian Alden Weir: A Memorial Exhibition*, March 17-April 20, 1924, pp. 6, 18, no. 41.

Literature

"Paint and Clay Club of New Haven," *Boston Evening Transcript*, April 21, 1904, p. 10. (as *The Rose-Pink Bodice*)

"Choice of Neighbors Hurts Many Pictures on View, Some Impressions of an Additional Study of the One Hundredth Anniversary Exhibition at the Academy," *The Philadelphia Inquirer*, January 29, 1905, vol. 142, no. 29, sec. 2d, p. 18.

"Art in Philadelphia. The Commemorative Exhibition at the Pennsylvania Academy," *New-York Tribune*, February 2, 1905, vol. LXIV, no. 21,263, p. 9. (as *Rose Pink Bodice*)

"The Latest News in Art Circles," *The Philadelphia Inquirer*, March 5, 1905, vol. 152, no. 64, sec. 2d, p. 14.

E. Macauley, "Centenary Exhibition of the Pennsylvania Academy of the Fine Arts," *Brush and Pencil*, Chicago and New York, March 1905, vol. XV, no. 3, p. 147.

J.E.D. Trask, "A Centenary Art Exhibition: One-hundredth Anniversary of the Pennsylvania Academy of the Fine Arts," *Book News*, New York, March 1905, vol. XXIII, no. 271, p. 560. (as *Rose-pink Bodice*)

"Exhibitions Now On.," *American Art News*, New York, April 15, 1905, vol. III, no. 75, n.p.

S. Isham, *The History of American Painting*, New York, 1905, p. 379, fig. 82, illustrated. (as *Rose Pink Bodice*)

Twenty-Fifth Annual Report: Cincinnati Museum Association, 1906, p. 58.

"Fine Arts: Collections of Pictures by J.H. Twachtman and J.A. Weir -

American Art Ass'n's Exhibitions," *The Brooklyn Daily Eagle*, New York, January 4, 1907, vol. 68, no. 3, p. 4.

"Art Exhibitions. Pictures by J. Alden Weir, the Late J.H. Twachtman and Others.," *New-York Tribune*, January 8, 1907, vol. LXVI, no. 21,968, p. 7. (as *The Rose-Pink Bodice*)

"Around the Galleries," *The Sun*, New York, January 10, 1907, vol. LXXIV, no. 132, p. 8.

"Exhibitions Now On.," *American Art News*, New York, January 12, 1907, vol. V, no. 13, n.p. (as *The Rose-Pink Bodice*)

"Many of Them Strong, Nearly All Well Done, Copley Society's Exhibition of Paintings, Sculpture and Miniatures is a Very Credible Display.," *The Boston Globe*, July 2, 1907, vol. LXXII, no. 2, p. 14.

"The Fine Arts, Copley Society Summer Exhibition - Figures and Portraits," *Boston Evening Transcript*, July 9, 1907, no. 159, p. 4.

(as *The Rose-Pink Bodice*)

E. Knaufft, "American Painting Today," *The American Review of Reviews*, New York, December 1907, vol. XXXVI, no. 6, p. 696. (as *Rose Pink Bodice*)

"News of Art and Artists," *The Philadelphia Inquirer*, April 12, 1908, vol. 158, no. 103, p. 7. (as *Rose Pink Bodice*)

P.L. Hale, "The Ten Triumphant," *Boston Herald*, April 26, 1908, sec. Society, Editorial and Financial, p. 12. (as *Rose Pink Bodice*).

K. Cox, "The Art of J. Alden Weir," *The Burlington Magazine*, London, May 15, 1909, vol. XV, pp. vi, 130, 132, pl. 11, illustrated.

"Weir's Paintings on View," *The New York Times*, February 16, 1911, vol. LX, no. 19,381, p. 20.

"Carnegie Institute Exhibition," *Boston Evening Transcript*, April 22, 1911, no. 94, pt. two, p. 16, (as *Rose Pink Bodice*)

"Exhibition Paintings Announced, Director Beatty Makes Public List of Competitors for Prizes, Total Number is 343., Press View of Works will be Given Next Wednesday Evening," *The Pittsburgh Post*, April 22, 1911, p. 3. (as *Rose Pink Bodice*)

H.S. Flagg, "Institute Exhibit of Portraits Teems with Human Interest, Fifty-four Fine Canvases of Character Portrayed by Noted American Artists on View During January-What Makes Successful Portraiture," *The Minneapolis Journal*, January 9, 1916, sec. Amusement, p. 3. (as *Rose and Pink Bodice*)

G.M. Hamblin, "Portrait Exhibit at Institute Proves Extremely Interesting, Fifty-four Pictures of Striking Individuality Are on View.," *The Minneapolis Sunday Tribune*, January 9, 1916, p. 6. (as *Rose and Pink Bodice*)

"Interesting Art Exhibit on View This Month in Minneapolis Institute of Art," *The Duluth News Tribune*, Minnesota, January 16, 1916, vol. 47, no. 259, sec. B, p. 5. (as *Rose and Pink Bodice*)

G.M. Hamblin, "Second View Needed to Appreciate Worth of Portrait Exhibition, Northout Collection Painting at Art Institute is Given Praise. Benson Work Held Not Up to Standard, 'Rose and Pink Bodice' by J. Alden Weir Exerts Delicate Charm.," *The Minneapolis Sunday Tribune*, January 16, 1916, p. 5.

J.B. Millet, ed., A.V. Tack, dir. chm., D. Volk, dir., K. Frazier, dir., The Century Association of New York City, *Julian Alden Weir: An Appreciation of His Life and Works, With Illustrations*, Boston, 1921, pp. 62, 134.

J.B. Millet, ed., A.V. Tack, dir. chm., D. Volk, dir., K. Frazier, dir., The Century Association of New York City, *Julian Alden Weir: An Appreciation of His Life and Works*, New York, 1922, pp. 62, 134.

"The Julian Alden Weir Exhibition," *Bulletin of the Metropolitan Museum of Art*, New York, March 1924, vol. XIX, no. 3, p. 58.

"Weir Memorial Exhibition," *The American Magazine of Art*, Washington, D.C., May 1924, vol. XV, no. 5, p. 257.

S. Isham, R. Cortissoz, *The History of American Painting*, New York, 1927, pp. xiii, 379, fig. 82, illustrated. (as *Rose Pink Bodice*)

S. Isham, R. Cortissoz, *The History of American Painting*, New York, 1936, pp. xiii, 379, fig. 82, illustrated. (as *Rose Pink Bodice*)

W.S. Baldinger, "Formal Change in Recent American Painting," *The Art Bulletin*, December 1937, vol. 19, no. 4, pp. 581, 583, fig. 3, illustrated.

S. Isham, R. Cortissoz, *The History of American Painting*, New York, 1942, pp. xiii, 379, fig. 82, illustrated. (as *Rose Pink Bodice*)

P.H. Falk, A.A. Bien, eds., *The Annual Exhibition Record of the Pennsylvania Academy of the Fine Arts: Volume II, 1876-1913*, Madison, Connecticut, 1989, p. 512, no. 499. (as *Rose Pink Bodice*)

P.H. Falk, A.A. Bien, eds., *The Annual Exhibition Record of the Art Institute of Chicago: 1888-1950*, Madison, Connecticut, 1990, p. 939, no. 351. (as *The Rose-pink Bodice*)

W. Gerdtz, S. Dugan, R.G. Pisano, L. Buckley, S. Hobbs, K.M. Burnside, R.J. Boyle, H.B. Weinberg, C. Lowrey, L.N. Peters, D. Bolger, *Ten American Painters*, exhibition catalogue, New York, 1990, p. 186, no. 89. (as *Rose Pink*)

P.H. Falk, ed., *Record of the Carnegie Institute's International Exhibitions: 1896-1996*, Madison, Connecticut, 1998, p. 361. (as *Rose Pink Bodice*)





46

PROPERTY FROM A PRIVATE COLLECTION, QUÉBEC

46

THOMAS DOUGHTY (1793-1856)

Ben Lomond

signed and dated 'T DOUGHTY / 1829-30' (lower right)

oil on canvas

26 1/8 x 36 1/8 in. (66.3 x 91.8 cm.)

Painted in 1829-30.

Provenance

Sale, Christie's, New York, December 6, 1991, lot 3.

Sale, Christie's, New York, January 12, 1999, lot 8.

Private collection, Québec.

By descent to the present owner from the above,
grandson of the above, *circa* 2019.

\$10,000 - 15,000



47

PROPERTY FROM A PRIVATE COLLECTION, WISCONSIN

47

JASPER FRANCIS CROPSEY (1823-1900)

Autumn Lake Scene

signed 'J.F. Cropsey' (lower left within the composition)

oil on canvas

14 x 24 in. (35.6 x 61 cm.)

\$30,000 - 50,000

Provenance

Private collection, Connecticut

Acquired by the present owners from the above, *circa* 1999.

This lot has been deemed authentic by the Newington-Cropsey Foundation and will be included in any forthcoming supplements to the *catalogue raisonné* of the artist's work published by the Newington-Cropsey Foundation, Hastings-on-Hudson, New York. We are grateful to Anthony Speiser and the Newington-Cropsey Foundation for their kind assistance in cataloging this lot.

Please note that this lot is sold unframed and is currently presented in a frame loaned by Julius Lowy Frame and Restoring Company. The successful buyer of this lot will have the opportunity to purchase this frame after the auction. For more information, please contact a member of the department.

PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA

48

WINSLOW HOMER (1836-1910)

Shipbuilding, Ipswich

watercolor on paper

11 x 16 in. (27.9 x 40.6 cm.)

Executed in 1873.

\$80,000 - 120,000

Provenance

A.L. Burgess Gallery, New Jersey.

Private collection, acquired from the above, 1966.

By descent to the present owner from the above, 1996.

Literature

L. Goodrich, A.B. Gerdts, ed., *Record of Works by Winslow Homer: Volume II, 1867 Through 1876*, New York, 2005, p. 258, no. 480, illustrated.

W.R. Cross, *Winslow Homer: American Passage*, New York, 2022, p. 438.

In the summer 1873, Winslow Homer retreated to the coast of Massachusetts just north of Boston, spending most of his time immersing himself in the daily life of the fishing villages of Cape Ann. This period marked a significant turning point in his artistic career, as it was during this summer that Homer first began to experiment seriously with the medium of watercolor. The works he produced in Ipswich and the surrounding coastal towns are recognized as some of his finest achievements. Through these works, Homer captured the natural beauty of the New England seacoast and the industrious rhythm of maritime life, laying the foundation for the mature style that would later define his legacy as one of America's foremost realist painters.

Homer concentrated his efforts on scenes of everyday life, recording the habits and routines of the villagers, particularly focusing on the fishermen and boatbuilders who were the lifeblood of the regions fishing operations. In 1668, the Town of Ipswich granted land to the inhabitants of the town to build a shipyard and the shipbuilding industry has continued uninterrupted since that date, though that land is now part of modern-day Essex, which lies between Ipswich and Gloucester. By the early 1840s, however, the local economy shifted. Ipswich and nearby Essex no longer maintained their own fishing fleets but had become specialized shipbuilding centers that supplied vessels to other ports, including Gloucester, the thriving hub of the North Shore's fishing trade. Captains from across New England traveled to Ipswich to commission ships, drawn by the region's reputation for superior workmanship and design.

Shipbuilding, Ipswich masterfully exemplifies the artistic and cultural significance of this period for Homer. In the present work, Homer depicts a partially completed schooner, still propped up on stilts dominating the picture plane. In the foreground he renders the bushy vegetation littered with errant building materials and tools associated with the arduous task of building these vessels. To the left of the picture plane, there appears to be a completed crow's nest, though the schooner does not yet have its mast in place, so it may be for another vessel in the shipyard. Homer executed the present work with fluid brushwork and a restrained, neutral color palette punctuated by vivid accents of cobalt blue and brick red. The exactitude of his rendering of the ship reveals his growing mastery of watercolor as well as his continued precision inherited from his earlier career as an illustrator.

Immersed in the honest labor and rugged beauty of coastal Massachusetts, Homer forged a new visual language grounded in observation, simplicity, and truth. *Shipbuilding, Ipswich* and other works from this period embody a balance between documentary realism and poetic expression, signaling Homer's position as a mature artist deeply attuned to the American landscape and spirit. In the quiet industry of Ipswich's shipyards, Homer found not only subjects for his work, but also the inspiration that would influence the trajectory of his artistic career for decades to come.





49



50

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

49
JOHN FREDERICK KENSETT (1816-1872)
Kaaterskill, NY
 signed with conjoined initials 'JFK' (lower left)
 oil on canvas
 18 1/8 x 24 in. (46 x 61 cm.)

\$15,000 - 25,000

Provenance

Mr. and Mrs. I. David Orr, New York.
 By descent to the present owner within the family of the above.

Exhibited

Charlotte, North Carolina, Mint Museum of Art, *David Orr Collection*,
 February 1-March 8, 1958, n.p., no. 16. (as *Mountain Scene*)

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

50
JOHN FREDERICK KENSETT (1816-1872)
Rocks, Conway, N.H.
 signed 'By J.F. Kensett' (on the reverse)
 oil on board
 9 x 12 in. (22.9 x 30.5 cm.)

\$8,000 - 12,000

Provenance

Mr. and Mrs. I. David Orr, New York.
 By descent to the present owner within the family of the above.



51

PROPERTY FROM A PRIVATE FLORIDA COLLECTOR

51

ALFRED THOMPSON BRICHER (1837-1908)

Old Pier at Narragansett

signed with conjoined initials and dated 'ATBRICHER 1879' (lower right)

oil on canvas

18 x 36 in. (45.7 x 91.4 cm.)

Painted in 1879.

\$40,000 - 60,000

Provenance

David David, Inc., Philadelphia.

Acquired by the present owner from the above, circa 2010.

Exhibited

Newport, Rhode Island, William Vareika Fine Arts, Ltd., 2017.

Alfred Thompson Bricher's *Old Pier at Narragansett* beautifully demonstrates the artist's mature abilities as a luminist painter and exhibits among them his mastered techniques for depicting light and atmosphere. Influenced by the placid realism of Fitz Henry Lane (1804-1865) and John Frederick Kensett (1816-1872) alongside

other artists of the second generation of the Hudson River School, Bricher developed a style distinguished by smooth surfaces, delicate tonal gradations, and an emphasis on calm qualities of the atmosphere. Narragansett, Rhode Island, was one of Bricher's most frequently painted subjects and served as both a place of great artistic inspiration and a personal retreat from the boisterous circles of Boston and New York. During the 1860s and 1870s, the rugged cliffs, tidal pools, and expansive horizons of Narragansett offered Bricher an ideal setting to explore his deep interest in studying the interaction between light, sea, and atmosphere. In the present work, Bricher depicts the expansive coastline of Narragansett, rendering in great detail the crystalline clarity of the water and soft illuminating light of the cloud filled sky above. To the right on the wooden pier that splits the rough surf, a lone figure leans against a pylon gazing outward toward the sailboats in the distance. This narrative imagery helps situate Bricher within the context of a broader post-Civil War cultural shift when Americans began seeking in nature an aesthetic sanctuary amid rapid modernization. In *Old Pier at Narragansett*, the resulting image is one that is both disciplined in technique and transcendent in affirming the spiritual promise embedded in the American landscape.

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

52

WILLIAM MICHAEL HARNETT (1848-1892)

Still Life with Books

signed and dated 'HARNETT. / 1881' (lower right)

oil on canvas

28 1/8 x 38 in. (71.4 x 96.5 cm.)

Painted in 1881.

\$60,000 - 80,000

Provenance

Private collection, Wiesbaden, Germany, by 1957.

By descent to the present owners within the family of the above.

Throughout his short career, beginning in 1874 until his untimely death in 1892 at the age of 44, William Michael Harnett mastered the *trompe l'oeil* technique of painting. Unlike his predecessors Raphaëlle Peale (1774-1825), John Francis (1808-1886), and Severin Roesen (1816-1872), who produced fruit still lifes and floral arrangements, Harnett chose imagery that reflected the modernity of the Gilded Age. Harnett replaced the saccharin and bountiful canvases which reflected a love of natural beauty with depictions of corner desks filled with material objects associated with wealth, prestige, connoisseurship, and excess. These compositions are packed with a combination of bric-a-brac and *objets de vertu* that defined the educated classes of the age including more common items such as books, sheet music, matches, pipes, quills, and candlesticks, as well as more refined items such as vases, instruments, fine weapons, watches, and of course, money.

In the present work, *Still Life with Books*, executed in 1881, Harnett renders a desk, cluttered with books, sheet music, a disassembled Piccolo, a Bascinet helmet, brass lamp, and a pseudo-Greek vase. Harnett was a prolific collector of items to use for his still-life's, many of which would be used in multiple compositions, including what appear to be the Piccolo and Bascinet helmet which were incorporated into *A Study Table* (Munson-Williams-Proctor Arts Institute, Utica, New York), executed the following year in 1882. Harnett's attention to detail is particularly noteworthy in the present work with his rendering of the light coming through the window to the left of the viewer, as can be seen by the reflection on the verdigris and brass lamp's shade, as well as the intricate detail on the torn music sheet and music folios.

Chief among his themes, Harnett included musical instruments and sheet music in nearly a quarter of all of his known compositions. An amateur flutist himself, Harnett could likely read music, as his renderings of sheet music are regularly faithful transcriptions of the music, displaying his understanding of the functional meaning of musical signs and notation. According to Marc Simpson, "It is in these depictions of sheet music that Harnett manifests some of his most startling accomplishments, ranging from the purely technical manipulation of paint, so as to suggest light falling on printed paper, to the development of an iconographic program, wherein the choice of melodies demonstrably shades the subtle meanings of his compositions.

In addition, Harnett's depictions of music are so faithful to such details as key, meter, and melodic progression that they reproduce staves fully capable of conveying musical messages rather than, as in his paintings of letters and newspapers, merely the texture of black on white. His music is thus playable, and the few measures he provided are usually sufficient to reveal the entire melody to the consciousness of a musically literate viewer. In this manner, the artist crossed the line separating illusion from reality and, by adding the sense of sound to the normal silence of paintings, accomplished by true synaesthesia." (M. Simpson, "Harnett and Music: Many a Touching Melody," *William M. Harnett*, New York, 1992, p. 289)



PROPERTY FROM A PRIVATE TEXAS CORPORATION

53

ASHER BROWN DURAND (1796-1886)

Mrs. Mary A. (née Coffin) Pease and Mr. Edward B. Pease: A Pair of Portraits

inscribed with title and inscribed 'Painted & Presented / by ABDurand / New York March 1840' (on the reverse), each

oil on canvas, each

14 x 12 in. (35.6 x 30.5 cm.), each

Painted in 1840, each.

\$15,000 - 25,000

Provenance

The Old Print Shop, Inc., New York, by 1959.

George Aaron Butler (1899-1987) and Anne (*née* Garrett) Butler (1897-1977), Houston, acquired from the above, November 17, 1959.

Transferred to the present owner from the above.

The present pair of portraits depicts Mary Amelia (*née* Coffin) Pease (1817-1891) and Edward Betts Pease (1815-1870). Mary was born on Nantucket, Massachusetts to Captain Alexander Coffin Jr. (1764-1836) and Mary Dayton (*née* Gelston) Coffin (b.1775) and is a descendant of Tristram Coffin (1609-1681), one of the proprietors who brought about the English settlement of the island in the mid-1600s when he, along with several other investors from Salisbury, Massachusetts, bought Nantucket Island from Governor Thomas Mayhew (1593-1682) on July 2, 1659. The Coffin family prospered for generations as prominent whalers, agents, merchants, and traders on the island.

Edward was born in Hudson, New York in 1815 to Beriah Pease (1766-1828) and Juliana (*née* Swansey) Pease (1781-1819). Edward moved to Springfield, Illinois by May 1839 while Abraham Lincoln (1809-1865) was still living in the city and before he was elected President of the United States in 1860. Edward and his brother William Worth Swasey Pease (1817-1859) established a hardware and cutlery store in Springfield called *E.B. Pease & Bro.*. The home that Edward built at 500 S 6th St. around 1855 still stands and is distinguished for its architecture that features a mansard roof and dormer windows framed with richly ornamented moldings and cornices in the manner of the French Imperial or French Second Empire style. While it is unknown when Mary and Edward first met, the two married on March 20, 1840. It is believed that the present pair of portraits was painted by Durand on the occasion of their marriage and very likely hung in their home while the couple lived in Springfield. Shortly after completing the present portraits, Durand traveled to Europe for the first and only time from April 1840 to June 1841 to further develop his artistic talents.



53



53

54

RICHARD EDWARD MILLER (1875-1943)

Mère et Enfant

signed 'Miller' (lower right)

oil on canvas

39 3/8 x 28 3/4 in. (100 x 73 cm.)

Painted circa 1903.

\$40,000 - 60,000

Provenance

Private collection, Switzerland, 1990s.

Acquired by the present owner from the above.

Exhibited

Liège, Belgium, Palais des Beaux-Arts, *Exposition Universelle et Internationale de Liège*, April 27-November 6, 1905, p. 393, no. 51.

Literature

"Success of American Artists at Liege Exposition," *Evening Star*, Washington, D.C., November 6, 1905, no. 16,478, p. 12. (as *Mother and Child*)

(probably) *American Art News*, New York, December 30, 1905, vol. IV, no. 12, p. 4. (as *Mother and Child*)

J.A.M. Bienenstock, *The Forgotten Episode: Nineteenth Century American Art in Belgian Public Collections*, exhibition catalogue, Brussels, Belgium, 1987, p. 30, fn. 15.

This lot is accompanied by a letter dated September 11, 2024, from Marie Louise Kane, scholar on the work of Richard Edward Miller and author of the monograph, *A Bright Oasis: The Paintings of Richard E. Miller*. We wish to thank Marie Louise Kane for preparing the following essay.

A star student at the St. Louis School of Fine Arts who received scholarship money from the school's Art Students Association to continue his studies in France, Richard E. Miller arrived in Paris in the spring of 1899, enrolling immediately in the Académie Julian. A year later, not yet 25, he had a painting accepted into the Paris Salon (Société des Artistes Français), where it received a third-place medal. *Portrait* (later known as *At Her Devotions*), a dark painting of a pious old woman holding a Bible, was the kind of Academically painted genre, that was a Salon staple at the time. When the painting was exhibited at the Chicago Art Institute that fall, a reviewer, writing for the Chicago *Inter-Ocean*, wrote, "...it is predicted that the Western Boy [Miller] will be seen henceforth in every exhibition of American paintings."

And so, it ensued. By the time Miller exhibited *Mère et Enfant* at the 1905 Universal and International Exposition of Liège (Belgium), he had exhibited in five more Paris Salons, winning a second-class medal and becoming *hors concours* in 1904, the year the French government bought the first of his paintings (They would eventually acquire three more). Miller sent some of these early works to the 1904 St. Louis World's Fair, where he received a silver medal. He began exhibiting at the Venice Biennale in 1905, where the interior of his painting of an elderly peasant woman, *La Vecchia*, is very similar to the one in *Mère et Enfant* – the most notable feature being the patterned jacquard coverlet topped with a white pillow that appears behind both women. In fact, the interior compositions of both paintings are similar with several still life elements, bowls and teapots in porcelain and copper seen atop the corner of a table in the back, meticulously rendered – one of Miller's signature features from his earliest to his late works.

It is not clear where Miller painted *Mère et Enfant*, as the young woman's cap and costume appears to be Breton, while the interior,

with its wall-bed and well-padded coverlet, points to that found in a peasant home in Marken, Holland, for example, although such *lit-clos* were not unknown in northern France. Miller painted in both Brittany and Holland in his early years in Europe. The size of *Mère et Enfant*, suggests it was painted in his Paris studio, where he may have combined elements of dress and interiors from both his Breton and Dutch trips in the same painting. Miller was known to engage in this kind of artistic license throughout his career, inventing compositions with elements chosen for their aesthetic properties over reportorial ones.

An almost identical interior appears in Miller's *La Vecchia*, which he exhibited in the 1905 Venice Biennale. A number of other canvases of peasant women or children that he exhibited around the same period were sometimes of Dutch subjects. (For example, he exhibited *A Dutch Girl* at the Lewis and Clark Centennial Exposition, Portland, Oregon in 1905.) While details of Miller's painting trips to Holland are spotty, we learn from a 1903 letter from Miller's friend and colleague Frederick Frieseke to his wife, that Miller "is taking a class up to Holland..." that summer. Miller's sister, Viola Longmire, noted that Miller had also taught in Veere (no dates given), and the 1949 edition of *The National Cyclopaedia of American Biography* notes a painting by Miller titled *Dutch Woman of Rysoord*.

Mère et Enfant is a reworking of Dutch painter Jozef Israels' *The Cottage Madonna*, 1867, purchased by an American collector in 1902, and now in the Detroit Institute of Arts. Miller flattens the space considerably, eliminates objects and brings the mother and child very close to the picture plane. Israels, who exhibited six paintings at the 1904 St. Louis World's Fair, was a well-known and popular painter, who would easily have been familiar to Miller.





55

PROPERTY FROM A PRIVATE COLLECTION, SAN DIEGO

55

EDWARD DUFNER (1872-1957)

Gathering Flowers

signed 'EDWARD DUFNER. N.A.' (lower right)

watercolor, gouache and graphite on paper

19 x 24 3/4 in. (48.3 x 62.9 cm.)

Provenance

Private collection, Vero Beach, Florida.

Estate of the above.

Sale, Shannon's, Milford, Connecticut, October 29, 2009, lot 27.

Acquired by the present owner at the above sale.

\$7,000 - 10,000



56

**PROPERTY FROM A PRIVATE COLLECTION, LONG ISLAND,
NEW YORK**

56

GEORGE HITCHCOCK (1850-1913)

Brittany Girl on a Flowered Pathway

signed 'G. HITCHCOCK' (lower left)

oil on canvas

31 1/8 x 24 1/8 in. (79.1 x 61.3 cm.)

\$8,000 - 12,000

Provenance

Private collection, Pasadena, California.

Sale, John Moran Auctioneers, Pasadena, California, February 15, 2005, lot 172, sold by the above.

Michael Robin Jackson (1934-2022) and Alana Susan (*née* Ladd) Jackson (1965-2014), Los Angeles, acquired at the above sale.

By descent to the present owner from the above, daughter of the above, 2022.



57

PROPERTY FROM A PRIVATE FAMILY COLLECTION, OHIO

57

IRVING RAMSEY WILES (1861-1948)

The Pink Hat

oil on canvas

38 5/8 x 26 3/4 in. (98.1 x 67.9 cm.)

\$7,000 - 10,000

Provenance

Gladys (*née* Wiles) Jepson (1888-1983), daughter of the artist, by descent from the artist, 1948.
Chapellier Galleries, New York, acquired from the above, by 1967.
Campanile Galleries, Inc., Chicago, by 1974.
Private collection, Ohio, acquired from the above.
By descent to the present owners within the family of the above.

Exhibited

New York, Chapellier Galleries, *Irving Ramsey Wiles: 1861-1948*, November 1967, n.p., no. 38, illustrated.

Literature

"Campanile Galleries," *ARTNews*, New York, October 1974, vol. 73, no. 8, p. 26, illustrated.

**PROPERTY FROM A PRIVATE FAMILY COLLECTION,
NEW YORK**

58

AUGUSTUS SAINT-GAUDENS (1848-1907)

Robert Louis Stevenson

inscribed 'TO ROBERT LOVIS / STEVENSON,' 'AVGVSTVS / SAINT
GAVDENS,' 'M•D•C•C•L•X•X•V•I' and inscribed with the
poem *To Will H. Low* (upper half) and inscribed 'COPYRIGHT BY
AVGVSTVS•SAINT•GAVDENS' (lower center)

bronze with brown patina

17 3/4 in. (45.1 cm.) high

Modeled in 1887.

\$10,000 - 15,000

Provenance

Kennedy Galleries, Inc., New York.

Private collection, New York, circa 1970-75.

By descent to the present owners from the above.

Literature

R. Cortissoz, *Augustus Saint-Gaudens*, New York, 1907, p. 25,
another example illustrated.

C.L. Hind, *Augustus Saint-Gaudens*, New York, 1908, pp. 18, 40-41,
another example illustrated.

The American Institute of Architects, *Augustus Saint-Gaudens:
Biography Exhibition of His Works and Memorial Meeting*,
Washington, D.C., 1908, pp. 5, 15, 44-46, 80, 93, nos. 50-52, 127,
another example illustrated.

The Metropolitan Museum of Art, *Catalogue of a Memorial Exhibition
of the Works of Augustus Saint-Gaudens*, exhibition catalogue, New
York, 1908, pp. 25-28, 62, 82, nos. 50-1A, 119, other examples listed.
C.H. Caffin, *American Masters of Sculpture: Being Brief Appreciations
of Some American Sculptors and of Some Phases of Sculpture in
America*, New York, 1913, p. 16, another example illustrated.
(as *Relief Portrait of Robert Louis Stevenson*)

H. Saint-Gaudens, *The Reminiscences of Augustus Saint-Gaudens*
New York, 1913, vol. 1, n.p., another example illustrated.

H. Saint-Gaudens, *The Reminiscences of Augustus Saint-Gaudens*
New York, 1913, vol. 2, pp. 297, 363, another example illustrated.

B. Hollingsworth, D. Ward, W.W. Norton & Company, Inc., The National
Sculpture Society, *American Sculptors Series: 8, Augustus Saint-
Gaudens*, New York, 1948, pp. 23-25, other examples illustrated.

J.H. Dryfhout, B. Fox, *Augustus Saint-Gaudens: The Portrait
Reliefs*, exhibition catalogue, New York, 1969, no. 40, another
example illustrated.

L.H. Tharp, *Saint-Gaudens and the Gilded Era*, Boston, 1969,
pp. 211, 217-18, 302-03, 331, another example illustrated.

J.H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New
Hampshire, 1982, pp. 174-76, no. 133, other examples illustrated.

C.A. Cibulka, *Marble and Bronze: 100 Years of American Sculpture,
1840-1940*, exhibition catalogue, Washington, D.C., 1984, p. 15,
no. 10, another example illustrated.

K. Greenthal, *Augustus Saint-Gaudens: Master Sculptor*, exhibition
catalogue, New York, 1985, pp. 119-21, figs. 114-18, other
examples illustrated.



58

B. Wilkinson, D. Finn, *Uncommon Clay: The Life and Works of Augustus
Saint-Gaudens*, San Diego, 1985, n.p., another example illustrated.

M.A. Goley, B. Wilkinson, *Augustus Saint-Gaudens: American
Sculptor, From the Collection of the Saint-Gaudens National Historic
Site*, exhibition catalogue, Washington, D.C., 1992, pp. II, VIII, no. 31,
another example listed.

T. Tolles, ed., L. Dimmick, D.J. Hassler, J.L. Thompson, *American
Sculpture in The Metropolitan Museum of Art: Volume I. A Catalogue
of Works by Artists Born before 1865.*, New York, 1999, vol. I,
pp. 288-92, nos. 124-25, other examples illustrated.

H.J. Duffy, J.H. Dryfhout, *Augustus Saint-Gaudens: American
Sculptor of the Gilded Age*, exhibition catalogue, Washington, D.C.,
2003, pp. 105-07, nos. 66-68, other examples illustrated.

J.H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Lebanon, New
Hampshire, 2008, pp. 174-75, nos. 133-2, other examples illustrated.

T. Tolles, *Augustus Saint-Gaudens in The Metropolitan Museum of
Art*, exhibition catalogue, New York, 2009, p. 29, fig. 34, another
example illustrated.



59

PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

59

HARRIET WHITNEY FRISHMUTH (1880-1980)

The Dancers (Pas de Deux, Tarantella)

inscribed 'HARRIET W. FRISHMUTH © 1921' (on the base) and stamped with foundry mark 'GORHAM CO. FOUNDERS QBOS' (along the base)

bronze with brown patina

16 3/4 in. (42.4 cm.) high, on a 1 1/4 in. (3.2 cm.) high marble base

Modeled in 1921.

\$15,000 - 25,000

Provenance

Private collection, circa 1960s-70s.

By descent to the present owner from the above, 2006.

Literature

Gorham Company, Bronze Division, Bronze Division Papers: 4. Casting records of statuary and small bronzes owned by sculptors, Identification Assigned to Statuary and Bronzes, 1906-1930, New York, 1921, p. 217, no. QBOS, another example listed. (as Dancing Group)

Gorham Company, Bronze Division, Bronze Division Papers: 7. Photograph files of statuary and small bronzes, New York, n.d., n.p., no. QBOS, another example illustrated. (as Bronze Group) "286 Exhibits Shown by Women Artists," *American Art News*, April 8, 1922, vol. XX, no. 26, p. 7, another example listed.

"Harriet Frishmuth's 'The Dancers' Stolen from the Milch Galleries," *American Art News*, May 27, 1922, vol. XX, no. 33, p. 2, another example listed.

M.C. Smith, "The Art of Harriet Frishmuth," *The American Magazine of Art*, September 1925, vol. 16, no. 9, pp. 475, another example illustrated.

The Gorham Company, Bronze Division, *Famous Small Bronzes: A Representative Exhibit Selected from the Works of Noted Contemporary Sculptors*, exhibition catalogue, New York, 1928, p. 73, another example illustrated. (as Dancing Group)

C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 122-23, 208, another example illustrated.

C.S. Rubinstein, *American Women Sculptors: A History of Women Working in Three Dimensions*, Boston, Massachusetts, 1990, p.

155, another example listed. J.G. Dreiss, "The Sculpture of Harriet Whitney Frishmuth and New York Dance," *Syracuse University Library Associates Courier*, 1994,

Vol. XXIX, pp. 33, 38-39, figs. 2, 5, other examples illustrated.

K. Ahrens, *Harriet Whitney Frishmuth: Small Bronzes*, exhibition catalogue, Athens, Ohio, 2001, p. 5, 70, no. 9, other examples illustrated.

J. Conner, L.R. Lehmbbeck, T. Tolles, F.L. Hohmann III, *Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York, 2006, pp. 12, 14, 35, 79-80, 84, 102, 107-10, 158-59, 241, 277, 293, no. 1921:4, another example illustrated.

There are 58 known versions of *The Dancers (Pas de deux, Tarantella)* that were produced, 57 of which, including the present work, were cast by the Gorham Manufacturing Company, Bronze Division.

Harriet Whitney Frishmuth's *The Dancers (Pas de deux, Tarantella)* is an impressive *tour de force* in Frishmuth's oeuvre that brings together a male figure and the familiar female figure of her favorite model, Desha Delteil (née Podgorska, 1900-1980). Both Desha and the male model, Léon Barté, posed for Frishmuth separately in the nude and substituted their partner's hand for a rope. She united both figures in a series of three sculptures: the present work modeled in 1921, *Fantaisie* modeled in 1922, *Rhapsody* modeled in 1925. Barté was a dancer and actor known for his roles in Louis Lemarchand's play *La folie du jour* in 1927 and Gene Markey's play *Syncopation* in 1929. After Frishmuth finished sculpting the bodies to her liking, she then had both dancers pose clothed with their hands joined so Frishmuth could accurately sculpt their hands linked together. The resulting sculpture is both a tantalizing and elegant triumph for the way in which Frishmuth masterfully balances the tension between both figures. Because of the intricate design of the sculpture made it exorbitantly expensive to cast *The Dancers (Pas de deux, Tarantella)*, Frishmuth limited the edition to 58 works.

60

HARRIET WHITNEY FRISHMUTH (1880-1980)

The Vine

inscribed '© / 19 21 / HARRIET W. FRISHMUTH' (along the base)
and stamped with foundry mark 'GORHAM CO. FOUNDERS / QBWS' (along the base)

bronze with brown patina

11 3/4 in. (29.8 cm.) high, on a 1 in. (2.5 cm.) high marble base

Modeled in 1921.

\$7,000 - 10,000

Provenance

Private collection, circa 1960s-70s.

By descent to the present owner from the above, 2006.

Literature

Gorham Company, Bronze Division, Bronze Division Papers:

4. Casting records of statuary and small bronzes owned by sculptors, Identification Assigned to Statuary and Bronzes, 1906-1930, New York, 1923, p. 225, no. QBWS, another example listed. (as (nude female) Vine)

Gorham Company, Bronze Division, Bronze Division Papers: 7. Photograph files of statuary and small bronzes, New York, n.d., n.p., no. QBWS, another example illustrated.

"48 Works Are Sold In Winter Academy," *The Art News: An International Pictorial of Art*, December 15, 1923, vol. XXII, no. 10, p. 2, another example listed.

"Contemporary Art and The National Academy," *The American Magazine of Art*, January 1924, vol. 15, no. 1, pp. 719, 722, another example illustrated.

"Providence," *The Art News: An International Pictorial of Art*, March 29, 1924, vol. XXII, no. 25, p. 12, another example listed.

"Notes from Los Angeles," *The American Magazine of Art*, July 1924, vol. 15, no. 7, p. 382, another example listed.

M.C. Smith, "The Art of Harriet Frishmuth," *The American Magazine of Art*, September 1925, vol. 16, no. 9, pp. 474, 478, another example illustrated.

The Gorham Company, Bronze Division, *Famous Small Bronzes*, New York, 1928, p. 101, another example illustrated.

A.T.E. Gardner, "Sculpture Survey, 1872-1951," *The Metropolitan Museum of Art Bulletin*, December 1951, vol. X, no. 4, p. 143, another example listed.

F. Pfister, "Statuary to Electronics via Plaster Molding," *The Foundry*, September 1952, another example illustrated.

B.G. Proske, *Brookgreen Gardens Sculpture*, Brookgreen Gardens, South Carolina, 1968, p. 226, another example listed.

A. Schmavonian, ed., "Harriet Whitney Frishmuth, American Sculptor," *The Courier*, October 1971, vol. IX, no. 1, pp. 26-27, another example listed.

C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 43-46, 87, 127, 200, 202, 208, other examples illustrated.

"Acquisitions: 1984," *Yale University Art Gallery Bulletin*, 1986, p. 80, another example listed.

J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, 1989, pp. 38-39, another example illustrated.

C.S. Rubinstein, *American Women Sculptors: A History of Women Working in Three Dimensions*, Boston, Massachusetts, 1990, p. 154-156, another example illustrated.

P.B. Freedman, R.J. Frank, *A Checklist of American Sculpture at Yale University*, New Haven, Connecticut, 1992, pp. 66-67, no. 98, another example illustrated.

Eaton Fine Art, Inc., *From Neo-Classical and Beaux-Arts to Modernism: A Passage in American Sculpture*, exhibition catalogue, West Palm Beach, Florida, 2000, pp. 44-45, another example illustrated.

D.J. Hassler, J.M. Marter, J.L. Thompson, T. Tolles, *American Sculpture in the Metropolitan Museum of Art: Volume II. A*



Catalogue of Works by Artists Born between 1865 and 1886, New York, 2001, pp. 640, 642-643, no. 294, another example illustrated. J. Conner, L.R. Lehmbeck, T. Tolles, F.L. Hohmann III, *Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York, 2006, pp. 31, 33, 46, 58-59, 79, 102, 107n10, 150-51, 176, 240, 277, no. 1921:1, other examples illustrated.

The Vine demonstrates Harriet Frishmuth's mastery of skill and her powers of ingenuity like no other work in her oeuvre. Her inspiration for the present work came from her love of ballet performances and was first conceived as a study for one of her sculpture classes that she taught at her Sniffen Court studio in New York. Her model, Renee Wilde struck a number of spontaneous poses until Frishmuth and the other ladies saw a pose they especially liked. As their work continued that day, Frishmuth posed Wilde on her tiptoes, bent her back, and had her reach up to the sky with hands overlapping and holding a rope to simulate a grape vine, thus where the sculpture would eventually get its name. For the finished work, Frishmuth depicts Wilde as a woodland nymph and has placed bunches of grapes at her feet. Her eyes are closed in ecstasy and her body forms a sinuous vertical s-curve. Frishmuth's fluid modeling of the surfaces allows for the body to be shown in an elegant unbroken arc. In 1923, she enlarged the sculpture to overlifsize for the National Sculpture Society's exhibition at the Hispanic Society of America. Later that year at the winter annual exhibition at the National Academy of Design, she received the Julia A. Shaw Memorial Prize for the best work in the exhibition done by a woman. Today, *The Vine* is still considered one of Frishmuth's most popular and commercially successful works.

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

61

JANET SCUDDER (1869-1940)

Little Lady from the Sea

inscribed 'J Scudder' and stamped with Valsuani foundry mark (along the base)

bronze with brown and verdigris patina

30 3/4 in. (78.1 cm.) high

Modeled in 1913.

\$20,000 - 30,000

Provenance

Private collection, New York.

Acquired by the present owner from the above.

Literature

"JANET SCUDDER TELLS WHY SO FEW WOMEN ARE SCULPTORS: They Do Not Approach the Subject Seriously Enough She Says -- Will Go Back to Paris to Create a Fountain for John D. Rockefeller's Estate at Pocantico Hills and Finish Other Work," *The New York Times*, February 18, 1912, vol. LXI, no. 19,748, magazine sec., pt. five, p. 13, another example listed. (as *The Little Lady of the Sea*)

Société des Artistes Français, *Catalogue illustré du Salon de 1913*, exhibition catalogue, Paris, 1913, n.p., no. 4056. (as *La petite dame de la Mer*)

"MEMORIAL TO D.H. BURNHAM: Miss Janet Scudder Designing a Fountain to be Placed in Manila," *The New York Times*, December 24, 1913, vol. LXIII, no. 20,423, p. 11, another example listed. (as *Little Lady by the Sea*)

A.N. Meyer, "The Woman's Room at the World's Fair," *The International Studio*, New York, August 1916, vol. LIX, no. 234, p. XXXII, another example listed.

Century Magazine, January 1917, another example illustrated.

"JANET SCUDDER, SCULPTOR, DIES, 66; One of the World's Foremost Women in Field Succumbs in Summer Home FAMOUS FOR FOUNTAINS Works Shown in 14 Museums --Had Lived in Paris for 45 Years--Also a Painter Returned Here Last Fall Worked at Chicago Fair of '93 Some of Her Sculptures Aided French in Two Wars," *The New York Times*, June 11, 1940, vol. LXXXIX, no. 30,089, p. 25, another example listed. (as *Little Lady of the Sea*)

J. Scudder, *Modeling My Life*, New York, 1925, pp. vii, 214, 216, life-size version illustrated.

W. Kirkland, F. Kirkland, *Girls Who Became Artists*, New York and London, 1934, p. 96, another example listed.

The American Society Legion of Honor Magazine, New York, 1943, v.14, p. 220, another example listed.

The Hall of American Artists Series, New York, 1955, vol. 9-10, p. 85, another example listed.

The Huntington Library, *The Huntington Art Collections: A Handbook*, San Marino, California, 1986, pp. 170-71, 189, no. 13.7, life-size version illustrated.

The Huntington Library, *The Huntington Botanical Gardens 1905...1949: Personal Recollections of William Hertrich*, San Marino, California, 1988, p. 92, life-size version illustrated.

J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Austin, 1989, pp. 156, 160, 207, another example listed. (as *Little Lady of the Sea*)

C.C. Eldredge, *We Gather Together: American Artists and the Harvest*, Oakland, California, 2021, pp. 256-57, 311, another example listed.

A life-size version can be found in the collection of the Huntington Library, Art Museum, and Botanical Gardens, San Marino, California (object no. 13.7).

Janet Scudder's *Little Lady from the Sea* was conceived in 1913 and belongs to a period when some of her best-known works were produced. Inspired by Henrik Ibsen's (1828-1906) play by the same title, *Little Lady from the Sea* depicts a child stepping backward up a pile of rocks with her eyes focused on the water below and arms raised with a strand of dripping seaweed above her bent head. From 1900 onward, Scudder focused on depictions of joyous children and youthful literary characters, often in fountain form, and are the subjects she is best known for today. A life-size casting of *Little Lady from the Sea* was exhibited at the 1913 Paris Salon and Scudder was awarded honorable mention for the sculpture. It was subsequently

purchased from the Salon by Henry E. Huntington (1850-1927) for his San Marino, California home—now the Huntington Library, Art Museum, and Botanical Gardens. Later that same year in November, Scudder included an example in her first one-woman exhibition held at Theodore B. Starr Galleries in New York and later at the Architectural League in 1917. For the life-size version, Scudder produced an edition of four and of the smaller version, which the present work is an example of, at least nine were cast by Roman Bronze Works, Inc. (J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Austin, 1989, p. 160.)





62

PROPERTY FROM A PRIVATE VIRGINIA COLLECTOR

62

SAMUEL JOHNSON WOOLF (1880-1948)

Poultry Shop

signed 'S.J. Woolf.' (lower left)

oil on canvas

16 1/8 x 20 in. (41 x 50.8 cm.)

Painted circa 1914.

\$5,000 - 7,000

Provenance

Private collection, Harris, Texas and Westchester, New York.
Private collection, Bethesda, Maryland, daughter of the above,
by descent from the above.
By descent to the present owner from the above, son of
the above, 2020.

Exhibited

Washington, D.C., Corcoran Gallery of Art, *Fifth Exhibition: Oil Paintings by Contemporary American Artists*, December 15, 1914-January 24, 1915, n.p., no. 138.

Detroit Museum of Art, *First Annual Exhibition of Selected Paintings by American Artists*, April 9-May 31, 1915, no. 112.

Literature

P.H. Falk, A.A. Bien, eds., *The Biennial Exhibition Record of the Corcoran Gallery of Art*, Madison, Connecticut, 1991, p. 289, no. 138.



63

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

63

DON FREEMAN (1908-1978)

Trickery at the Polls

signed 'Don Freeman' (lower right) and inscribed with title (on the reverse) and inscribed 'DEDICATED / TO HIS HONOR / FIORELLO LA GUARDIA / MAYOR OF NEW YORK CITY' (on the reverse)

oil on canvas laid down on Masonite

21 3/4 x 25 1/8 in. (55.2 x 63.8 cm.)

\$5,000 - 7,000

Provenance

Acquired by the present owner by circa 2000s.

Exhibited

The Art Institute of Chicago, *Forty-Seventh Annual Exhibition*, October 22-December 6, 1936, n.p., no. 58.

Literature

E. Jewett, "Annual National Exhibition Current at Art Institute: Critic Finds Work in the Sculpture Division That Is Imposing and Original," *Chicago Sunday Tribune*, October 25, 1936, vol. XCV, no. 43, pt. 8, p. 5.

"Art Throughout America, Chicago: Forty-seventh Annual Exhibition," *Art News*, New York, October 31, 1936, vol. 35, iss. 5, p. 21.

"Chicago's 47th Annual Reflects the Trend of the Times," *The Art Digest*, New York, November 1936, vol. XI, no. 3, p. 6.

Bulletin of the Art Institute Chicago, April 1937, vol. XXXI, no. 4, p. 88.
P. Herring, *The Politics of Democracy: American Parties in Action*, New York, 1965, p. xxvii, illustrated. (as *Trickery at the Polls, Election Night on the East Side*)

P.H. Falk, A.A. Bien, eds., *The Annual Exhibition Record of the Art Institute of Chicago: 1888-1950*, Madison, Connecticut, 1990, p. 337, no. 58.

The present work was awarded Honorable Mention for Figure Subject at the Art Institute of Chicago's *Forty-Seventh Annual Exhibition*.



64



65

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

64

REGINALD MARSH (1898-1954)

The Tombs, New York

signed and dated 'Reginald Marsh 1929' (lower right)

watercolor and graphite on paper

14 x 20 in. (35.6 x 50.8 cm.)

Executed in 1929.

\$6,000 - 8,000

Provenance

Sale, Sotheby Parke Bernet, Inc., New York, December 4, 1980, lot 143.
(possibly) Nardin Fine Arts, Cross River, New York.

Sale, Sotheby's, New York, March 17, 1988, lot 252.

Brock & Co., Concord, Massachusetts. (as *Figures Outside the Tombs*)

Acquired by the present owner from the above, 2016.

Exhibited

(possibly) Cross River, New York, Nardin Fine Arts, July 1984.

Literature

(possibly) J. Raynor, "Social Realism Links Two Small Exhibitions," *The New York Times*, July 8, 1984, vol. CXXXIII, no. 46,099, sec. WC, p. 20.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

65

MAURICE MOLARSKY (1885-1950)

Return of the U.S. Fleet After World War I, Rainy Day Along the Hudson

dated 'Dec. 26th, 1918' (upper left) and signed 'M. Molarsky' (lower right)

oil on canvas laid down on board

10 1/4 x 14 in. (26 x 35.6 cm.)

Painted in 1918.

\$2,000 - 3,000

Provenance

Private collection, New York.

Lois Wagner Fine Arts, New York, by 2022.

Acquired by the present owner by circa 2023.

Exhibited

New York, Lincoln Glenn, *The City that Never Sleeps: New York Scenes, 1860-1960*, December 10, 2022-January 28, 2023, pp. 12, 38, no. 10, illustrated. (as *Return of the Fleet, Rainy Day Along the Hudson After World War I, 1918*).



66

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

66

JACKSON LEE NESBITT (1913-2008)

Pop, the Fiddler

signed and dated 'Jackson Lee Nesbitt / 1940' (lower right) and inscribed with title and signed and dated again (on the reverse)
egg tempera on board
12 x 9 1/4 in. (30.5 x 23.5 cm.)
Painted in 1940.

\$8,000 - 12,000

Provenance

Alexander Gallery, New York.
Manhattan Art & Antiques Center, New York.
Acquired by the present owner from the above, 2015.

Exhibited

New York, Associated American Artists Galleries, *Kansas City Regional Art: An Exhibition of Paintings by Artists Studying with Thomas Hart Benton at the Kansas City Art Institute, and Selected by Mr. Benton as Representative of the Painting Achievement of the Mid West*, November 19-December 4, 1940, n.p., no. 40. (as *Pop the Fiddler*)

Literature

M. Berardi, H. Adams, *Under the Influence: The Students of Thomas Hart Benton*, exhibition catalogue, St. Joseph, Missouri, 1993, n.p., no. 40. (as *Pop the Fiddler*)



67 W

PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

67 W

CLYDE SINGER (1908-1999)

Doris Singer

signed and dated 'SINGER / SEPT. 1936' (lower left)

oil on board

78 x 36 in. (198.1 x 36 cm.)

Painted in 1936.

\$15,000 - 25,000

Provenance

Doris Marie (*née* Singer) Weimer (1918-2000) and Jack Otto Weimer, Sr. (1918-2014), Canton, Ohio, first cousin and first cousin-in-law of the artist, from the artist.

Private collection, Alexandria, Virginia, son of the above, by descent from the above, 2014.

Gift to the present owner from the above, son of the above, *circa* 2020.

Exhibited

Canton, Ohio, The Canton Museum of Art, *Clyde Singer's America*, September 7, 2008-January 7, 2009, pp. 116, 185, illustrated, and elsewhere.

The present work depicts Doris Marie (*née* Singer) Weimer (1918-2000), first cousin of Clyde Singer on the artist's front porch in Malvern, Ohio. The artist's father, Andrew R. Singer (1870-1946) is depicted at center left by the fence talking to a neighbor.



68

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

68

PAUL SAMPLE (1896-1974)

Vermont Schoolhouse

signed 'PAUL SAMPLE' (lower right)

oil on canvas

19 1/8 x 28 1/8 in. (48.6 x 71.4 cm.)

\$30,000 - 50,000

Provenance

Acquired by the present owner by *circa* 2000s.

69

LUIGI LUCIONI (1900-1988)

Mili Monti

signed and dated 'Luigi Lucioni, 1941' (lower right)

oil on canvas

46 x 33 1/4 in. (116.8 x 84.5 cm.)

Painted in 1941.

\$50,000 - 70,000

Provenance

Mrs. Malouf, New York.

Graham Gallery, New York.

Gerald Peters Gallery, New York, 1999.

Sale, Christie's, New York, March 3, 2005, lot 152.

Spanierman Gallery, New York, by 2007.

Acquired by the present owner from the above.

Exhibited

New York, National Academy of Design, *116th Annual*, April 8-May 16, 1942, p. 23, no. 109.

New York, Associated American Artists Galleries, *Luigi Lucioni*, April 12-30, 1943, n.p., no. 2.

New York, Gerald Peters Gallery, *Luigi Lucioni (1900-1988), Still Lifes, Landscapes and Figures*, April 15-May 15, 1999.

Palm Beach International Fine Art & Antique Fair, 2007.

Middlebury, Vermont, Middlebury College Museum of Art, *Pastoral Vermont: The Paintings and Etchings of Luigi Lucioni*, May 21-August 9, 2009, pp. 23-24, 43, no. 49, fig. 30, illustrated.

Literature

"The Academy's First Annual on the Avenue: The Sky's No Longer the Limit in the Landscapes, Best Paintings in the N.A.'s 116th Yearly Exhibition," *Art News*, New York, April 15, 1942, vol. 41, iss. 5, p. 33.

Artisti Americani de origine Italiana, 1944, United States of America, n.p., illustrated.

P.H. Falk, A.A. Bien, eds., *The Annual Exhibition Record of the National Academy of Design: 1901-1950*, Madison, Connecticut, 1990, p. 335, no. 109.

S.P. Embury, *The Art and Life of Luigi Lucioni: A Contribution Towards a Catalogue Raisonné*, Holdrege, Nebraska, 2006, pp. 163, 179, 262, no. 42.21, illustrated. (as *Portrait of Mili Monti*)

"Palm Beach International Fine Art & Antique Fair," *Antiques and the Arts Weekly*, New York, March 6, 2007, n.p., illustrated.

Carolina Francesca Giuseppina Mignone (1905-1980) was an Italian international disease, heralded for her performances on the stage and screen. Her fans knew her by a variety of stage names throughout her career including Milly, Milli, and the title of the current portrait by Luigi Lucioni, Mili Monti. Born into a modest family in Alessandria, Italy, she gained a reputation for her voice. As a teenager, she was hired to perform as a soubrette at the Iris Theater in Italy, where she adopted the stage name "Milly." Milly would use her connections and popularity to forge a trio comprised of her two siblings, Ottone Giuseppe "Totò" Mignone (1906-1993) and Mity (*née* Mignone) Mattòli, which received rave reviews. Milly continued to perform independently at various theater productions throughout Italy following the disbandment of the trio in 1928, eventually moving to Paris for a year. While singing cabaret in Paris, an executive at the Rainbow Room offered her a seven-day contract following her performance to perform in New York.

Monti set sail for the United States in November 1936 on the SS *Conte de Savoia* where she made her international debut in America on Armistice night. She was an immediate hit, and took the country by storm, with demand calling for her to travel to Detroit, San Francisco, Philadelphia, Boston, Chicago, and Memphis. Her popularity in America skyrocketed to celebrity status in 1939, following roles in films such as *The Girl from Scotland Yard* (1937), *On Such a Night* (1937) and *Seventh Heaven* (1937). Monti made a professional decision to stay in America due to the outbreak of World War II, and would return to Italy once the war was over.

During her time in the United States, Monti engaged in a relationship with Louisa d'Andelot Carpenter (1907-1976), a du Pont family heiress, socialite and aviator. The pair split time between the du Pont family estate in Wilmington, Delaware and a villa in Santa Monica. In 1940, Carpenter financed the play, *The Little Dog Laughed*, which starred Monti and received mixed reviews. Monti significantly limited her professional engagements following her departure from Little Dog and reduced her engagements in the spotlight.

Luigi Lucioni is best known for his portraits and still lifes, especially his portraits of singers and performers. In 1932, he taught portraiture at the Art Students League, even though he personally did not enjoy the politics of portraiture. *Mili Monti* marks a transitional period in Lucioni's *oeuvre*, as the artist moved away from portraits to concentrate mainly on his charming Vermont landscapes. In the present portrait, Lucioni chose to portray Monti in one of her luscious black gowns, cross legged, with the folds of the dress mirroring the velvet drapery in the background. Her arresting gaze and matching lipstick and nails illustrate the painstaking curation inherent in the piece. One critic at the National Academy of Design likened the work to the "a mannerist Bronzino of the moment..." (*Art News*, New York, vol. 41, issue 5, April 15, 1942, p. 33) Thus, further memorializing Monti in another artform aside from the stage and screen.





70

PROPERTY FROM THE COLLECTION OF THE LOS ANGELES ATHLETIC CLUB

70

BROR JULIUS OLSSON NORDFELDT (1878-1955)

Cambridge to Boston

signed and dated 'Nordfeldt 36' (lower right)

oil on canvas

31 1/2 x 52 in. (80 x 132.1 cm.)

Painted in 1936.

\$30,000 - 50,000

Provenance

Acquired by the present owner in 1979.

Exhibited

The Art Institute of Chicago, *American Paintings and Sculpture Forty-Seventh Annual Exhibition*, October 22-December 6, 1936, n.p., no. 139.

Literature

B.M. Wilson, "Artist Have a Grand Time, Bess Wilson Says Wistfully, And Then Gives Reasons Why," *The Minneapolis Journal*, January 31, 1937, p. 29.

P.H. Falk, A.A. Bien, eds., *The Annual Exhibition Record of the Art Institute of Chicago: 1888-1950*, Madison, Connecticut, 1990, p. 658, no. 139.



71

PROPERTY FROM THE COLLECTION OF THE LOS ANGELES ATHLETIC CLUB

71

ROBERT MCCALL (1919-2010)

First Men on the Moon, No. 1

signed and dated 'McCall— — 12.69' (lower right)

watercolor, gouache, acrylic, ink, felt tip pen and graphite on paper
laid down to foam board

34 3/4 x 50 3/4 in. (88.2 x 128.9 cm.)

Executed in 1969.

Exhibited

Phoenix Art Museum, *Robert McCall: Space Artist*, November 18-December 31, n.p., no. 16. (as *First Man on the Moon, No. 1*)

The present work by Robert McCall is likely a study for his 1971 painting titled *First Men on the Moon* that depicts the Apollo 11 astronauts on the Moon.

\$30,000 - 50,000

Provenance

Acquired by the present owner in 1973.

Property from the Estate of Linda L. Bean

Lots 72-74

Bonhams is pleased to offer a selection of masterful works of American Art from the extensive collection of Linda L. Bean. An esteemed businesswoman and philanthropist, Bean was a passionate connoisseur of the arts – not only interested in curating her own collection but in supporting and uplifting cultural and historical institutions.

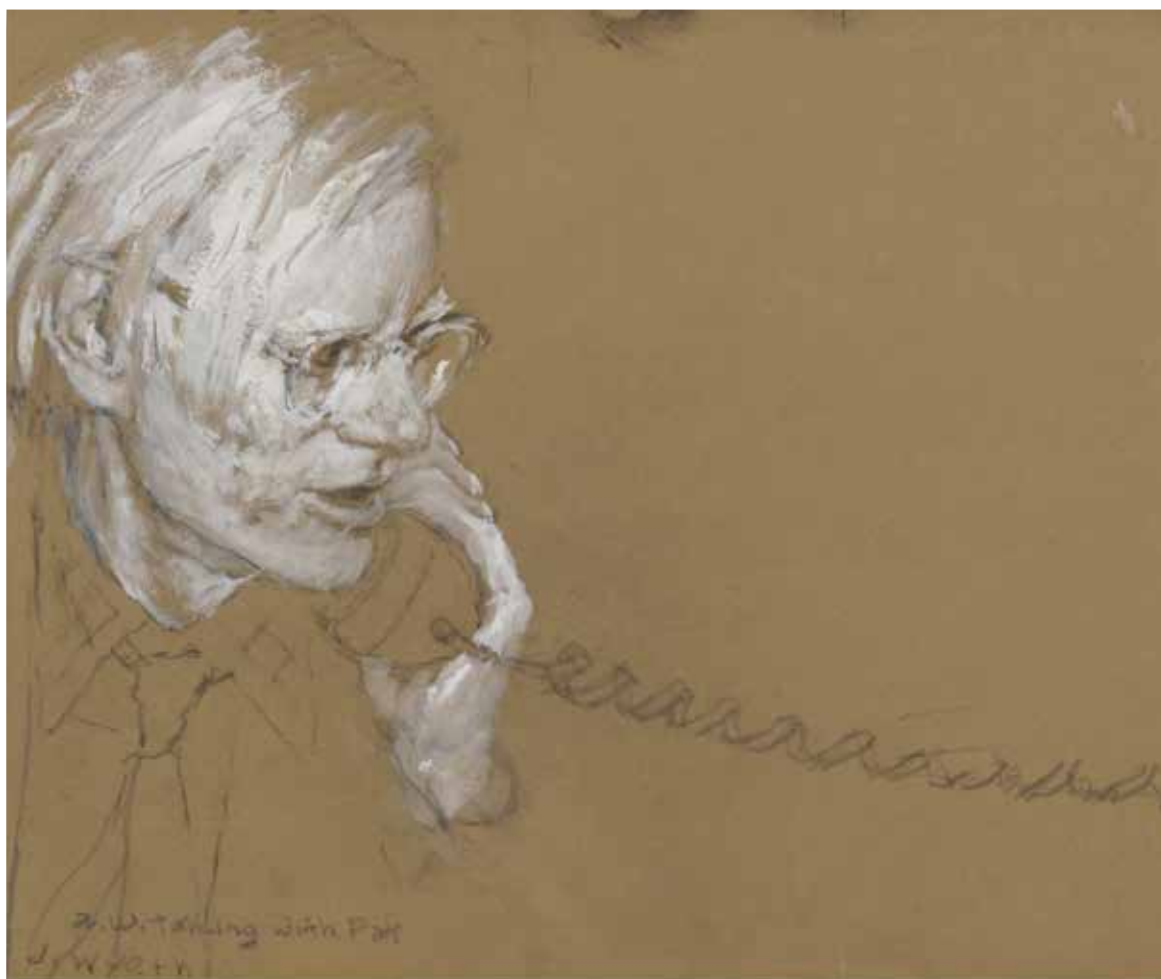
Bean was the granddaughter of the founder of the clothing and outdoor lifestyle empire L.L. Bean and served for nearly 50 years on the company's Board of Directors, a period in which the company grew from a small hunting and fishing business into a multi-billion-dollar international brand. In addition to her work with L.L. Bean, she was a real estate investor with particular interest in historic homes and commercial buildings as well as the founder of an employee-shareholder-owned lobster business.

Bean was a lifelong resident of Maine and well known for her devotion to the state's history, art, and people. Her collecting was extensive and centered around Maine's history including first edition books, 19th century pottery, tall clocks, and 20th century milk bottles.

Her love for Maine also drew her to the works of the Wyeth family, three generations of renowned American artists who have maintained a summer home, Eight Bells, in the fishing village of Port Clyde, Maine for the last century. An interest that began with a book she found of N.C. Wyeth's letters at an antiques show in 1992, Bean was drawn to the family for their ability to capture Maine in all its glory. This discovery blossomed into a 30-year collecting journey of the family's paintings and illustrations and culminated in the founding of the N.C. Wyeth Research Foundation and Reading Libraries in 2018.

Bean's steadfast commitment to Maine was also evident in her extensive philanthropic work including significant contributions to organizations like the Monhegan Museum of Art and History, the Farnsworth Art Museum, and the Maine Historical Society. She also served as a trustee for the Brandywine Conservancy and Museum of Art in Chadds Ford, Pennsylvania, well-known for their extensive collection of works by the Wyeth family.





72

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

72

JAMIE WYETH (born 1946)

a.w. Talking with Pat

inscribed with title and signed 'J. Wyeth' (lower left)

gouache and graphite on toned paperboard

10 1/8 x 11 3/4 in. (25.7 x 29.8 cm.)

Executed in 1976-2019.

\$25,000 - 35,000

Provenance

Acquired by the late owner *circa* 2019.

According to the art historian David Houston, "The 1970s saw Jamie Wyeth working in New York in the epicenter of art, fashion, and high society. He was introduced to Andy Warhol (1928-1987) by the photographer and socialite Peter Beard (1938-2020), and Warhol and Wyeth painted each other's portraits in 1976, an arrangement facilitated by Wyeth's friendship with Lincoln Kirstein (1907-1996). Over the next four years Wyeth enjoyed two extended residencies at the Factory, participated in four exhibitions, and shared an exhibition catalogue with Andy Warhol. Jamie Wyeth's portraits of his Factory days are at once grander in spirit and more loosely rendered and casual in mood. His sketches of Warhol on brown cardboard are freely handled and capture a casual snapshot aesthetic typical of the Factory, but unique in Wyeth's work." (D. Houston, "Jamie Wyeth and Recent American Realism," *Jamie Wyeth*, Boston, 2014, pp. 18-19)



73

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

73

ANDREW WYETH (1917-2009)

Marshall Point

signed with initials 'AW' (lower right)

watercolor and graphite on paper

20 x 28 in. (50.8 x 71.1 cm.)

Executed in 1953.

\$70,000 - 100,000

Provenance

[With] Nicholas Wyeth, Inc., Cushing, Maine.

Acquired by the late owner in 2013.

The Andrew & Betsy Wyeth Study Center of the Brandywine Museum of Art confirms that this object is recorded in Betsy James Wyeth's files.

The present work depicts the Marshall Point Lighthouse in Port Clyde, Maine.

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

74

NEWELL CONVERS WYETH (1882-1945)

It was, then, not a dream. This was the sign unto them. (The Nativity)

signed 'N.C. WYETH' (lower left)

oil on canvas

47 x 38 in. (119.4 x 96.5 cm.)

Painted in 1912.

\$50,000 - 70,000

Provenance

Charles Scribner's Sons, New York.

Joseph Hawley Chapin, New York.

Victor H. Neirinckx, New York, 1960.

Private collection, New Jersey, 1960.

Acquired by the late owner from the above, by 2008.

Exhibited

Greenville, South Carolina, Greenville Museum of Art, *N.C. Wyeth: Inaugural Exhibition*, March 9-May 26, 1974, p. 12, no. 71.

(as *The Nativity*)

Tokyo, Odakyu Museum, *The Great American Illustrators*, 1993, pp. 34, 125, no. 12, illustrated, and elsewhere. (as *Nativity*)

Literature

T.N. Page, "The Stable of the Inn," *Scribner's Magazine*, New York, December 1912, vol. LII, no. 6, p. 644-A, illustrated.

"Latest Book News," *The Buffalo Commercial Saturday Evening*, New York, November 16, 1912, p. 7.

"The Christmas Scribner's: Price Collier on German Press and Politics-Beautifully Illustrated Story of the Nativity.," *The Boston Globe*, November 23, 1912, vol. LXXXII, no. 146, p. 13.

T.N. Page, *The Land of the Spirit*, New York, 1913, p. 104, illustrated. (as *It was, then, not a dream. This was the sign unto them*)

D. Allen, D. Allen Jr, *N.C. Wyeth, The Collected Paintings, Illustrations, and Murals*, New York, 1972, pp. 75, 276, 334,

illustrated. (as *The Nativity*)

The Reader's Digest Association, Inc., *The Story of Jesus*, Pleasantville, New York and Montreal, 1993, pp. 348, 370,

illustrated. (as *The tender Nativity scene*)

C.B. Podmaniczky, *N.C. Wyeth Catalogue Raisonné of Paintings, vol. I*, Chadds Ford, Pennsylvania, 2008, pp. 266, 902,

no. I 457 (245), illustrated.

Newell Convers Wyeth had a robust, successful relationship with the publishing house Charles Scribner's Sons. In 1911,

Wyeth was commissioned to paint seventeen works for Scribner's *Treasure Island*, which would be reproduced as illustrations to accompany the classic story. These works enhanced Robert Louis Stevenson's (1850-1894) text through their bold colors, dramatic flare and inherent suspense. This series is largely regarded as the artist's major commercial success and solidified his place as one of the masters of American Illustration.

The following year, Joseph H. Chaplin of Scribner's presented Wyeth with the text to Thomas Nelson Page's (1853-1922), *The Stable of the Inn*. Wyeth penned a letter to his wife, Carolyn Brenneman (née Bockius) Wyeth (1886-1973), in February in which he wrote, "...I shall make two drawings (200 per) for the Xmas number. Thos. Nelson Page-a delightful simple account of the birth of Christ and Joseph's and Mary's trip to Jerusalem previous to it" (Wyeth Family Archives)." The final versions included the present work and *Behind Them Streamed the Mingled Traffic of a Road That Led to a Great City* (Private collection).

When viewed in the context of the *The Stable of the Inn*, the latter depicts Mary and Joseph pausing momentarily in the shade on their way to Bethlehem, while the former illustrates the moment the shepherds stumble upon the Christ child in the manger.

It was, then, not a dream. This was the sign unto them. (The Nativity), masterfully recreates a tranquil scene of a babe, swaddled in clothes, lying in a manger. In a frequent stylistic element for the artist, Wyeth chose to articulate the moment before a climatic action occurred. In the present work, the shepherds are seen in the background, trekking into view. The focal point of the composition is Christ as Wyeth has utilized a bright, overpowering highlight which speaks to the child's divinity and otherworldliness. This light simultaneously permeates the canvas and instills symbolic meaning, demonstrating Wyeth's artistic dexterity. In *It was, then, not a dream. This was the sign unto them. (The Nativity)*, Wyeth interprets a prominent scene in the history of art through his own distinctive style.





75

PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

75

ELMER LIVINGSTON MACRAE (1875-1953)

View from Bush-Holley House, Winter
signed and dated 'E.L. MACRAE / 1907.'

(lower right)

oil on canvas

27 x 22 in. (68.6 x 55.9 cm.)

Painted in 1907.

\$4,000 - 6,000

Provenance

Mr. and Mrs. Richard Pfeil, Chicago.

[With] Richard York Gallery, New York.

[With] Joan Whalen Fine Art, New York.

Arcature Group Inc., Greenwich, Connecticut.

Acquired by the present owner from the above, July 19, 1999.

Exhibited

Columbus, Georgia, The Columbus

Museum of Art, *Masterworks of American*

Impressionism from the Pfeil Collection, 1992,
pp. 178-79, no. 50, illustrated, and elsewhere.



76

PROPERTY FROM A PRIVATE COLLECTION, ANAHEIM, CALIFORNIA

76

EMILE GRUPPE (1896-1978)

Winter Forest

signed 'Emile A. Gruppe' (lower left)

oil on canvas

36 1/4 x 40 in. (92.1 x 101.6 cm.)

\$8,000 - 12,000

Provenance

By descent within the family of the present owner.



77

PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON

77

JOHN EDWARD COSTIGAN (1888-1972)

Barnyard Winter

signed and dated 'J.E.COSTIGAN / 22' (lower right)
and inscribed with title (on the stretcher)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

Painted in 1922.

Provenance

Paramount Theater, Seattle, 1960s.

Sale, Mroczek Brothers Auctioneers & Associates, Renton,
Washington, August 17, 2018, lot 628, sold by the above.

Acquired by the present owner at the above sale.

\$8,000 - 12,000

**PROPERTY FROM A CORPORATE COLLECTION,
HOUSTON**

78

EDWARD HENRY POTTHAST (1857-1927)

The Last Rays

signed 'E. Potthast' (lower left) and inscribed with title,
signed again and inscribed '222 West 59th / New York NY'
(on an artist's label affixed to the stretcher)
oil on canvas

16 1/4 x 20 in. (41.2 x 50.8 cm.)

\$8,000 - 12,000

Provenance

Sale, Christie's, New York, June 3, 1983, lot 187.
Acquired by the present owner at the above sale.

Literature

(possibly) "Paintings at Auction. To Be Sold To-night by P.H. McMahon, Auctioneer, at Lafayette Square Art Galleries," *The Brooklyn Daily Eagle*, January 26, 1910, vol. 71, no. 25, p. 9.
(possibly) "Local Galleries Show Pretty Examples of Brush Work in Oils and Water Colors. Foreign Painters' Work Shown, Too," *The Brooklyn Daily Eagle*, February 7, 1910, vol. 71, no. 37, p. 1.
(possibly) "Oil Paintings to Be Sold by Auctioneer P.H. McMahon Tomorrow Night at the Lafayette Square Art Galleries.," *The Brooklyn Daily Eagle*, March 29, 1910, vol. 71, no. 87, p. 15.

The present work likely depicts Lake Louise in the Canadian Rockies.



78

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

79

ALEXANDER PHIMISTER PROCTOR (1860-1950)

Polar Bear

inscribed and dated 'AP PROCTOR 92' (along the base) and
inscribed 'Cast by The Henry-Bonnard-Bronze Co. / New
York. 1893.' (along the base)

bronze with brown patina

7 1/2 in. (19.1 cm.) high

Modeled in 1892; Cast in 1893.

\$8,000 - 12,000

Provenance

Private collection, Palm Springs, Florida.

Estate of the above.

Acquired by the present owner from the above.

Literature

World's Columbian Exposition 1893 Official Catalogue,
exhibition catalogue, Chicago, 1893, p. 13, no. 100b,
monumental version listed.

*Catalogue of the Canadian Art Club Second Annual
Exhibition*, exhibition catalogue, Toronto, 1909, n.p., no. 52,
another example listed.

*Exhibition of Bronzes and Plaster Models by A. Phimister
Proctor* exhibition catalogue, New York, Gorham Company,
1913, another example listed.

P.H. Hassrick, *Wildlife and Western Heroes: Alexander
Phimister Proctor, Sculptor*, Texas and London, 2003, pp.
100-01, 254, other examples listed and illustrated.

Another example of this version can be found in collection of
the Whitney Western Art Museum, The Buffalo Bill Center of
the West (object id. 4.08.5).



79



80

PROPERTY FROM A PRIVATE COLLECTION, CANADA

80

J.E.H. MACDONALD (1873-1932)

Mountain Stream, Lake O'Hara

inscribed with title (on the reverse) and signed and inscribed
'J.E.H. MacDonald / A.R.C.A. / 25 Severn St. Toronto' (on the reverse)
oil on panel
8 1/2 x 10 1/2 in. (21.6 x 26.7 cm.)
Painted circa 1924-30.

Provenance

Private collection, Toronto, circa 1924-30.
Private collection, Hamilton, Canada, daughter of the above,
by descent from the above, 1981.
By descent to the present owner from the above, son of the
above, 2023.

\$20,000 - 30,000

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

81

ALEXANDER PHIMISTER PROCTOR (1860-1950)

Stalking Panther

inscribed 'A PHIMISTER PROCTOR 1891•1892' (on the base) and inscribed 'COPYRIGHT' (on the base) and stamped with foundry mark 'GORHAM CO. FOUNDERS GHC / QSV' (on the base)

bronze with dark brown patina

10 1/2 in. (26.7 cm.) high; 36 in. (91.4 cm.) long

Modeled circa 1891-94.

\$30,000 - 50,000

Provenance

Private collection, La Grange, North Carolina, 1950s.

Private collection, Green Pond, South Carolina, son of the above, by descent from the above, 2002.

By descent to the present owner from the above, son of the above, 2022.

Literature

Gorham Company, Bronze Division, *Bronze Division Papers: 4. Casting records of statuary and small bronzes owned by sculptors, Identification Assigned to Statuary and Bronzes, 1906-1930*, New York, 1913, p. 169, no. QSV, another example listed. (as *Panther Bronze*)

Gorham Company, Bronze Division, *Bronze Division Papers: 7. Photograph files of statuary and small bronzes*, New York, n.d., n.p., no. QSV, another example illustrated. (as *Panther*)

W. Craven, *Sculpture in America*, New York, 1968, pp. xix, 521-22, 550, 695, fig. 14.5, another example illustrated. (as *Charging Panther*)

A.P. Proctor, *Alexander Phimister Proctor: Sculptor in Buckskin*, Norman, Oklahoma, 1971, pp. 188, 209, another example illustrated.

T. Tolles, *American Sculpture in the Metropolitan Museum of Art*, New York, 1999, vol. I, pp. 414-15, another example illustrated.

P.H. Hassrick, *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor*, Fort Worth, 2003, pp. 102-03, another example illustrated.

T. Tolles, T.B. Smith, *The American West in Bronze, 1850-1925*, exhibition catalogue, New York, 2013, pp. 66-67, another example illustrated.

Other examples of *Stalking Panther* can be found in the collections of the Denver Art Museum, Colorado (accession no. 2018.4), The Metropolitan Museum of Art, New York (object no. 1996.561), the Montreal Museum of Fine Arts, Québec, Canada (inv. 1945.960), the National Gallery of Art, Washington, D.C. (accession no. 2015.19.3686), the Princeton University Art Museum, New Jersey (object no. PP663), the Portland Art Museum, Oregon (accession no. 94.56.1), the Smithsonian American Art Museum, Washington, D.C. (object no. 2015.23), and the Whitney Western Art Museum, Buffalo Bill Center of the West, Cody, Wyoming (object id. 4.08.10).



81

PROPERTY FROM A PRIVATE COLLECTION, HOUSTON

82

WILLIAM WENDT (1865-1946)

On the Banks of the Mississippi

signed 'W. WENDT.' (lower right)

oil on canvas

28 1/8 x 40 in. (71.4 x 101.6 cm.)

Painted in 1896.

\$30,000 - 50,000

Provenance

Private collection, Lake Forest, Illinois.

Private collection, grandson of the above, by descent from the above.

Sale, Sotheby's, New York, March 6, 2019, lot 90, sold by the above.

Acquired by the present owner at the above sale.

Exhibited

The Art Institute of Chicago, *Exhibition of Works by Chicago Artists*, January 26-February 21, 1897, p. 21, no. 102.

Literature

The Dispatch, Chicago, January 23, 1897.

"Exhibitions of the Week," *The Sunday Inter Ocean*, Chicago, January 24, 1897, vol. XXV, no. 306, p. 81.

"Receptions at Art Institute: Many Invitations Sent Out by the Young Fortnightly Club," *The Daily Inter Ocean*, Chicago, January 27, 1897, vol. XXV, no. 309, p. 10.

"Chicago Artist's Exhibition," *The Sunday Inter Ocean*, Chicago, January 31, 1897, vol. XXV, no. 313, p. 27. (as *On the Mississippi*)

"Past Events.," *The Chicago Chronicle*, January 31, 1897, vol. 2, no. 249, p. 28.

"In the Art Studios," *The Chicago Tribune*, February 14, 1897, vol. LVI, no. 45, p. 42, illustrated as an ink sketch.

L. Monroe, "Chicago Notes," *The Critic*, New York, February 20, 1897, vol. XXVII (new series), vol. XXX (old series), no. 783, p. 134.

The Art Institute of Chicago, *Eighteenth Annual Report of the Trustees for the Year Ending June 1, 1897 with Reports of the Director, Treasurer, and Librarian, Catalogue of Members, List of Gifts, Etc.*, Chicago, 1897, p. 25.

C.W. Glenn, S. Taylor-Winter, eds., *In Praise of Nature: The Landscapes of William Wendt*, exhibition catalogue, Long Beach, California, 1989, p. 7.

J.A. Walker, *Documents on the Life and Art of William Wendt (1865-1946), California's Painter Laureate of the Paysage Moralisé*, Pittsfield, Massachusetts, 1992, pp. 174-75, no. 496.

W. South, J. Stern, J. Blake, J.I. Smith, B. Colburn, J.I. Swinden, *In Nature's Temple: The Life and Art of William Wendt*, exhibition catalogue, Irvine, California, 2008, pp. 138-39, 190, 234, 314, illustrated.

William Wendt's *On the Banks of the Mississippi* is an exceptional example from the artist's formative years living and working in the Midwest and anticipates his monumental, idealized landscapes of California that would define his artistic legacy. After immigrating to the United States in 1880 and settling in Chicago, Wendt frequently ventured to the surrounding countryside to paint the Mississippi river, capturing the natural beauty of America's heartland with a tranquil, contemplative sensibility. As seen in the present work, his depictions of the Mississippi often feature broad, atmospheric views of the riverbanks and wooded bluffs with farmlands, barns, and houses visible in the distance. Wendt's rendering of the river and the hazy, full moon sky above with a subdued tonal palette reveals the influence artists of the Barbizon School and early

American Impressionism had on his stylistic development. Unlike the sun-drenched, structured compositions of his later California landscapes, *On the Banks of the Mississippi* demonstrates Wendt's developing interest in mood and structure, as well as his concern for balancing realism with design and emotional resonance. *On the Banks of the Mississippi* was exhibited at the Art Institute of Chicago's Exhibition of Works by Chicago Artists in 1897 and was subsequently awarded the Young Fortnightly Club Prize, with one reviewer commenting, "The 'Mississippi,' however, is Mr. Wendt's masterpiece to date. As to his future—well, that remains for time to develop. He has industry, and with health will do much." ("Chicago Artist's Exhibition," *The Sunday Inter Ocean*, Chicago, January 31, 1897, vol. XXV, no. 313, p. 27.)





83



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

83

MAHONRI MACKINTOSH YOUNG (1877-1957)

Elephant Bookends

inscribed 'YOUNG' (on the base) and stamped with foundry mark and numbered 'GORHAM CO, FOUNDERS / Q469 7' (along the base), each

bronze with brown patina, each

5 1/2 in. (14 cm.) high, each

Modeled *circa* 1913; Cast *circa* 1915.

\$6,000 - 8,000

Provenance

Private collection, Montreal.

Estate of the above.

Acquired by the present owner from the above.

Literature

Gorham Company, Bronze Division, *Bronze Division Papers: 3. Casting records of statuary and small bronzes owned by Gorham, Q Numbers Assigned to Bronzes, 1905-1970*, New York, 1914, p. 22, no. Q469, another example listed. (as *Book Ends Elephant*)

Gorham Company, Bronze Division, *Bronze Division Papers: 5. Records of royalties paid to sculptors for casting their works*, New York, 1915, n.p., no. 7. (as *Book Ends Elephant*)

J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Austin, 1989, pp. 186, 188, another example listed.

Among Mahonri Mackintosh Young's small bronzes, *Elephant Bookends* was one of the most commercially successful for the artist. Young's small bronzes were typically limited to editions of 15 and in some instances, fewer were cast. Gorham Company Founders cast a total of 108 pairs of *Elephant Bookends* between 1914 and 1948. (J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Austin, 1989, p. 186) The present pair of *Elephant Bookends* cast *circa* 1915 by Gorham Company Founders are number 7 from this edition of 108.



84

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

84

ERIC SLOANE (1905-1985)

Taos February

signed 'Eric SLOANE NA' (lower left) and inscribed with title, signed again and inscribed '-CIRRUS SKY / -NORTH PUEBLO' (on the reverse)

oil on Masonite

18 x 25 in. (45.7 x 63.5 cm.)

Painted circa 1979.

\$8,000 - 12,000

Provenance

Roath Family Collection, Denver, acquired from the artist, circa 1979.

Smith Collection, Solana Beach, California.

The Owings Gallery, Santa Fe, from the above, by 2014.

Acquired by the present owner from the above, October 1, 2014.

Exhibited

New York, Hammer Galleries, *Eric Sloane N.A., Eighty: An American Souvenir*, March 5-March 23, 1985, p. 14, illustrated.

Literature

J.W. Mauch, *Aware: A Retrospective of the Life and Work of Eric Sloane*, Laurys Station, Pennsylvania, 2000, pp. 11, 231, illustrated.

M. Wigley, *Eric Sloane's America: Paintings in Oil*, Mineola, New York, 2009, pp. 36, 128, illustrated. (as *Taos Morning*)



85

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

85

JOHN WILDE (1919-2006)

Still-Life with Smelts

signed 'John Wilde' (on the reverse) and inscribed with title and dated '1952' (on the reverse)

oil on board

8 1/8 x 9 7/8 in. (20.6 x 25.1 cm.), oval

Painted in 1952.

\$4,000 - 6,000

Provenance

Acquired by the present owner by *circa* 2000s.

PROPERTY FROM A PRIVATE COLLECTOR, MENLO PARK, CALIFORNIA

86

CHAIM GROSS (1902-1991)

Girl Balancing Ball (Girl On a Unicycle)

inscribed, inscribed with artist cipher and dated 'CHAIM GROSS / GHC / 1955'

(on the base)

bronze with reddish-brown patina

26 1/8 in. (66.4 cm.) high

Modeled in 1954; Cast in 1955.

\$3,000 - 5,000

Provenance

Private collection, San Francisco, acquired from the artist, *circa* 1984-85.

By descent to the present owner from the above, 2000.



86



87

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

87

CONRAD MARCA-RELLI (1913-2000)

Street Scene

signed 'Conrad Marca-Relli' (lower left)

oil on canvas

16 1/4 x 20 in. (41.3 x 50.8 cm.)

Painted circa 1945.

\$6,000 - 8,000

Provenance

Mr. and Mrs. I. David Orr, New York, acquired from the artist, circa 1945-50.

By descent to the present owner within the family of the above.

Exhibited

Charlotte, North Carolina, Mint Museum of Art, *David Orr Collection*, February 1-March 8, 1958, n.p., no. 21.

This work is registered with the *Archivio Marca-Relli* under archive number MR-6298 ©Archivio Marca-Relli.

Please note that this lot is sold unframed and is currently presented in a frame loaned by Julius Lowy Frame and Restoring Company. The successful buyer of this lot will have the opportunity to purchase this frame after the auction. For more information, please contact a member of the department.



88

**PROPERTY FROM A PRIVATE
COLLECTION, NEW YORK**

88

IVAN G. OLINSKY (1878-1962)

Woman with Embroidery

signed and dated partially indistinctly

'Ivan G. Olinsky / 19--' (lower right)

oil on canvas

30 x 23 in. (76.2 x 58.4 cm.)

\$3,000 - 5,000

Provenance

Acquired by the present owner by
circa 2000s.



89

**PROPERTY FROM A NEW YORK
PRIVATE COLLECTOR**

89

MARTHA WALTER (1875-1976)

Women and Children in Anticoli

signed 'Martha Walter' (lower right)

oil on canvas

36 x 40 in. (91.4 x 101.6 cm.)

Painted circa 1908-10

\$2,000 - 3,000

Provenance

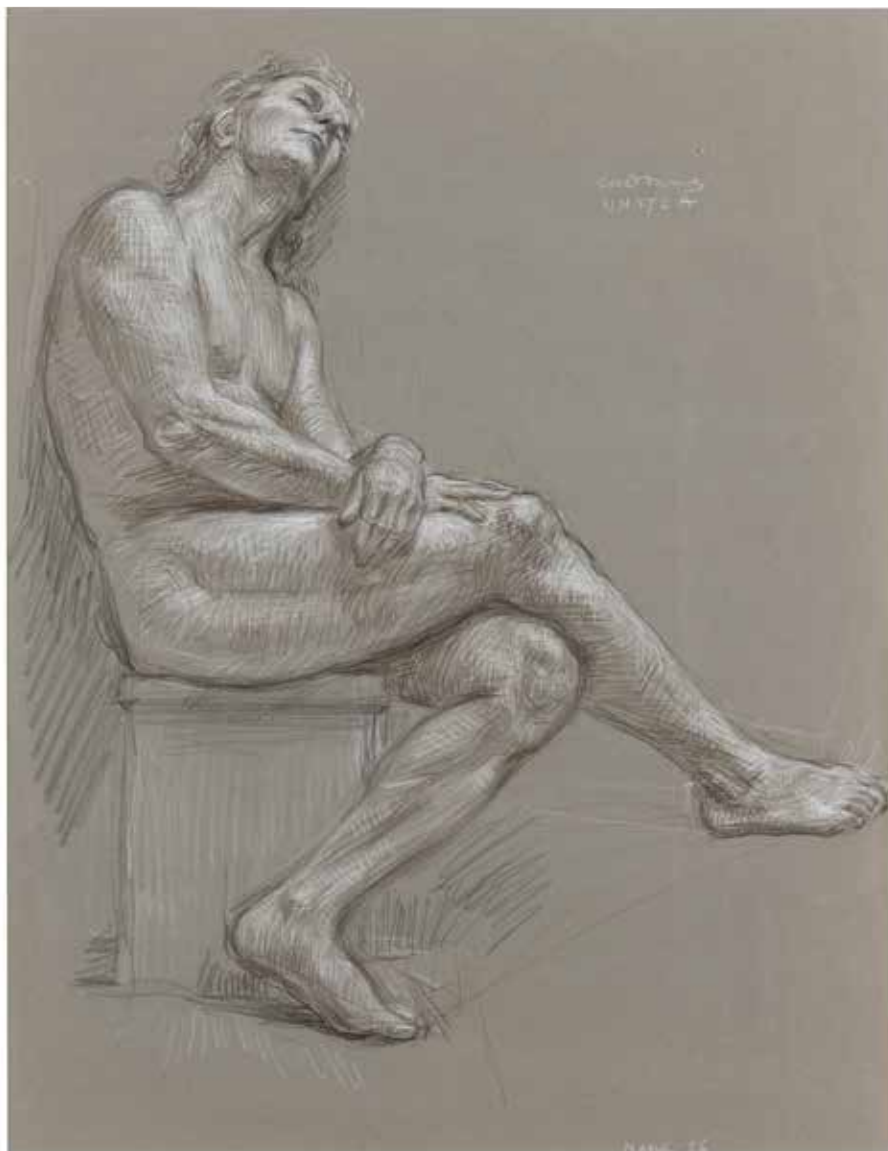
Spanierman Gallery, LLC, New York.

Sale, Rago, Lambertville, New Jersey, June 2,
2022, lot 244, sold by the above. (as *Women
and Children*)

Acquired by the present owner at the above sale.

Exhibited

New York, Hawthorne Fine Art, *Going Places:
Women Artist Travelers of the Early 20th
Century*, September 13-November 1, 2022.



90

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

90

PAUL CADMUS (1904-1999)

Male Nude (NM 272 A)

signed and inscribed 'Cadmus / NM 272 A' (upper right) and dated 'March 96' (lower right)

conté crayon on paper

25 1/2 x 19 5/8 in. (64.7 x 49.8 cm.)

Executed in 1996.

\$7,000 - 10,000

Provenance

Estate of the artist.

Jon Farquhar Anderson (1937-2018), Weston, Connecticut, by descent from the above, 1999.

Estate of the above, 2018.

Sale, Lark Mason Associates presented on iGavel Auctions, New York, April 28-May 19, 2020, lot 5719041, sold by the above.

Acquired by the present owner at the above sale.

The model depicted in the present work is Jon Farquhar Anderson (1937-2018), a former singer, actor and Cadmus' lover. Cadmus and Anderson met in 1965 and began a relationship that lasted until Cadmus' death in 1999. Throughout their relationship, Anderson served as Cadmus' model and muse, appearing in an exhaustive portion of Cadmus' *oeuvre*. Often times, Cadmus used the inscription 'NM' in his signature followed by a number as part of a self-kept inventory system. The 'NM' stands for "Nantucket Man" and is a reference to Nantucket, Massachusetts where the couple met.

END OF SALE

An abstract oil painting on canvas by Milton Avery. The composition features a central figure, possibly a person, rendered in a vibrant pink and orange hue. This figure is positioned in the lower half of the frame, looking towards a large, dark, craggy rock formation that dominates the left side. The background is a vast, textured expanse of muted purples, blues, and greys, suggesting a sky or a distant landscape. The foreground is a flat, pale yellowish-tan area. The overall style is characteristic of the Abstract Impressionism movement, with visible brushstrokes and a focus on color and light over realistic detail.

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MILTON AVERY (1885-1965)

Figure on the Jetty
oil on canvas
46 x 33 in. (116.8 x 83.8 cm.)
Painted in 1957.
\$500,000 - 700,000

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WAYNE THIEBAUD (1920-2021)

River Sides

oil on canvas

23 1/2 x 30 in (59.7 x 76.2 cm)

Painted in 1997-1998

US\$1,000,000 - 1,500,000

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WALTON FORD

El Poeta

watercolor, gouache, graphite, and ink on paper

60 x 40 1/4 in

Executed in 2004

\$150,000 - 250,000

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As used herein, the term "Conditions of Sale" includes (a) the terms and conditions contained in this document, (b) if online bidding is available for the subject auction, the Conditions of Website use at www.bonhams.com/WebTerms which terms and conditions are incorporated by reference herein, (c) the Lot Symbols Key, and (d) the additional information contained in the Buyer's Guide, and any other notices published for this auction, in each case as may be amended prior to or during the auction by saleroom notices published in writing or made by oral announcement. Any post-auction sale of property offered in this auction shall be made subject to these same Conditions of Sale.

The terms "Bonhams," "we," "us" and "our" refer to Bonhams & Butterfields Auctioneers Corp., a Delaware corporation. The terms "you" and "your" refer to the auction registrant, bidder or buyer of a lot, as applicable.

On occasion, Bonhams or one of its affiliated companies within the Bonhams Group may have an ownership or equivalent economic interest in an item of property, in whole or in part, which interest will be indicated by the ▲ symbol next to the lot number.

1. As used herein, the term "hammer price" means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams' online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the hammer price and payable in addition to it (the "buyer's premium"). The following buyer's premium rates shall apply to each lot:

- (a) For **all** auctions except those listed below in subparagraphs 1.(b)-(d):

28% OF THE FIRST \$50,000 OF THE HAMMER PRICE, PLUS 27% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$6,000,000.

- (b) For Wines and Spirits auctions: a flat 25% OF THE HAMMER PRICE.

- (c) For Coins and Banknotes auctions: a flat 20% OF THE HAMMER PRICE.

- (d) For Arms and Militaria auctions: a flat 17.5% OF THE HAMMER PRICE.

Additionally, a 3rd-party bidding platform fee (the "3rd-party bidding platform fee") equal to 4% OF THE HAMMER PRICE shall be payable by buyers whose successful bid is submitted via 3rd-party bidding platforms, including Invaluable, Live Auctioneers, The Saleroom and Lot-tissimo.

The term "purchase price" means the aggregate of (a) the hammer price, (b) the buyer's premium, (c) any 3rd-party bidding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the "SALES AND USE TAX" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full purchase price. We are not responsible for any errors that you make or that are made through your bidding account in placing a bid on a lot.

3. You represent and warrant that:

- (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents;
- (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions");
- (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be

entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request;

- (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and
- (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), the highest bidder accepted for the lot shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

Conditions of Sale - continued

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

- (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
- (d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations

and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.
8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The α symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. **SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**
9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.
10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's

entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.
12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection.

By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.
15. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

Conditions of Sale - continued

SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

- a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.
- b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.
- c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.
- d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

- e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

- a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.
- b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloging of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.
- c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

- a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," "Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or "Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

- b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.
- c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.
- d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.
- e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: <https://www.atf.gov/file/128116/download> and <https://www.atf.gov/file/2026/download>. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

Conditions of Sale - continued

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in

or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
 - (ii) The arbitration shall be conducted in New York, New York; and
 - (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.
- To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

❑ No Reserve

Unless indicated by the ❑ symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

▲ Bonhams' Ownership Interest in Property Offered at Auction

The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

Conditions of Sale - continued

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

□ Bidding by Interested Parties

We will mark the lot with the □ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

○ Guaranteed Property/Third Party Irrevocable Bid

The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

Ω Import Duty

The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

Y Restricted Materials

A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

Ⓢ Lot Shown with a Display-Only Part

A lot with the Ⓢ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

W Oversized Lot

The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.

Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

P Premium ("Purple Paddle") Lot Subject to Restricted Bidding

Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

IMPORTANT NOTICE TO BIDDERS

Starting on June 28, 2025, the import into the European Union ("EU") of non-EU origin property of a certain age (and in some categories, property above a certain value) is subject to additional EU regulatory requirements. It is the Buyer's sole and exclusive responsibility to investigate whether property (including any lot) meets the requisite regulatory criteria for import into the EU and to obtain any relevant import(er) license or statement.

Please note that this process is governed by local authorities and may take time. Regardless of any delay in the obtaining of an import(er) license or statement, or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation or rescission of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding import restrictions, requirements, and costs prior to bidding.

Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate import(er) license or statement, however, there is no assurance that any necessary licenses or statements can be obtained.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

Reserve

Unless indicated by the ϕ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a $\blacktriangle$ symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ϕ symbol next to the lot number(s).

Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams' online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you

are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities:

You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/40/60/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/400/600/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/4,000/6,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer (or, for online-only sales, Bonhams' online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.

Buyer's Guide - continued

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be

paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at invoices.us@bonhams.com.
- **For property from BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at <https://skinner.appointlet.com/>, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer\$75
Daily storage\$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

SMALL OBJECTS

Transfer.....\$37.50
Daily storage.....\$5
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

A. NEW YORK Sales (and New York Online Sales).

Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
- W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

Buyer's Guide - continued

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd.
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door to Door Services
6280 Peachtree St.
Commerce, CA, 90040

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS

All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

Collection

Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordon's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines
Baker's Best
150 Gould Street
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

Local Delivery

As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordon's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

Shipping

Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the

importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

☐ I will collect the purchases myself

☐ Please contact me with a shipping quote (if applicable)

☐ I will arrange a third party to collect my purchase(s)

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: American Art	Sale date: November 18, 2025
Sale no. 30701	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client ☐	I am registering to bid as a trade client ☐
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

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